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Sacred Songs



Edited by
W.J.HENDERSON,
Published in four Volumes



THE JOHN CHURCH COMPANY
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Preface.

It seems almost unnecessary to explain the appearance of a collection of sacred songs for solo voices. The perplexity of the organist, the choirmaster or the soloist in searching through the catalogued titles of the great mass of church music would alone be ground enough for the publication of a series selected and arranged ready to hand. To have always accessible these volumes, containing works which have stood the test of time and which have been accepted throughout the Christian world as filled with the spirit of worship, will doubtless be a great convenience to many church directors of music and save many hours of fruitless search.

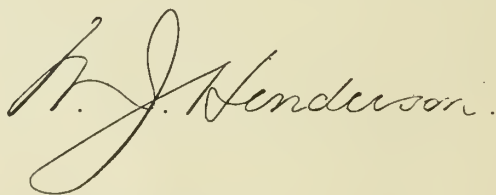
But not only will this collection be serviceable in the church. The spiritual pleasures of the home will doubtless be increased by its use, and the editor sincerely hopes that the standards adhered to in the choice of works to be herein placed may have some influence in directing taste into the proper channels. The burden of selection from the vast supply of music here represented is a heavy one, for probably no other field in the broad domain of musical art shows such a heavy growth of weeds.

The acknowledged masters of the art of sacred composition have provided a generous stock of airs devotional in spirit and beautiful as pure music, but too many of these have been passed by in the search after selections certain of easy popularity because of their appropriation of the characteristics of styles more suited to audience chambers dissociated from the sanctuary. Such music is heard in many churches every Sabbath, and its continued employment has led many organist and choirmasters to overlook more suitable compositions.

The search after novelty, too, leads often away from the true path, though it is quite true that contemporaneous composers are sending forth many excellent sacred songs. Among the mass of works which issue from the press, however, not a large percentage of good solo numbers can be found. Anthems and services are written plentifully, but these do not fall within the scope of the present series. The object of this collection is to furnish songs for the solo voice, and not only that, but to furnish them in proper keys for the four principal voices.

The value of the collection has been increased by the wide variety of the schools represented in it. The use of English text for certain airs belonging to the service of the Roman Catholic church is justified by long-standing custom and makes these admirable works available for Protestant churches.

On the whole it seems reasonable to expect that singers who aim at the cultivation of a style suitable to solo work in the church, and teachers who are engaged in preparing pupils for exercise of their talents in this field, will find invaluable assistance in this volume.



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Lord at all times I will bless Thee.

MEDELSSOHN.

Andante.

p

Ped. *

Lord, at all times I will bless Thee, And in songs of praise ad - dress Thee, Yea, my
 Ca - ro ci - bus, san - guis po - tus ma - net ta - men Chris - tus to - tus sub u -

soul - shall boast in Thee: Let the humble glad - ly hear me, Let the god - ly gath - er
 tra - que spe - ci - e. Ca - ro ci - bus san - guis po - tus ma - net ta - men Chris - tus

cresc. *p*

near me, And ex - alt Thy name with me, And ex - alt, — ex - alt Thy name, ex -
 to - tus sub u - tra - que spe - ci - e, ma - net Chris - tus to - tus sub u -

p

alt Thy name with me. When the poor man wept and craved, When in trouble he was
tra - que spe - ci - e. A su - men - te non con - ci - sus, non con - frac - tus non di -

sav - ed, When he cried, he was heard, When he cried, he was heard.
vi - sus in - te - ger ac - ci - pi - tur, In - te - ger ac - ci - pi - tur.

Come, ye child - ren, bow in du - ty; Radiant, ev - er - last - ing beauty Crown - eth
Ca - ro ci - bus, san - guis po - tus ma - net ta - men Christus to - tus sub u -

them that fear the Lord. Taste, and see the Lord is gra - cious, Bounteous as the heav'n's are
tra - que spe - ci - e. A su - men - te non con - ci - sus, non con - frac - tus non di -

spa - cious; Taste and see the Lord is good, Taste, and see the Lord is
 vi - sus in - te - ger ac - ci - pi - tur, in - te - ger ac - ci - pi -

dim. *p* *mp*

good: He that feed - eth ev' - ry li - on, Will not let — a child of
 tur. Ma - net ta - men sub u - tra - que spe - ci - e ma - net —

dim.

Zi - on Droop and die, — droop and die for lack of food; Droop and
 ta - men Chris - tus to - tus sub u - tra - que spe - ci - e, ma -

pp

die, droop and die for lack of food.
 net sub u - tra - que spe - ci - e.

Jerusalem.

NELLA.

HENRY PARKER.

Maestoso. *Recit.*

"Be-hold, thy King draws near the Ci-ty

gates! Go forth, Je - ru - sa - lem, with shout and song." And mov'd as by one

thought the peo-ple rise, And has-ten forth, a glad tu-mul-tuous

throng. From out their peaceful vil-lage A - long the sun-lit

ff *dim.* *f* *p* *f* *sostenuto.* *Red.* *poco rit.* *cresc.* *poco rit.* *f* *dim.* *colla voce.* *AIR. Moderato.* *p dolce.* *rall.* *p ma sempre marc.*

way, The Prince of peace leads onward A pil-grim band this day. Then lo! with shout tri-

cresc.

dim. *mf*

*And. * And. **

um-phant They hear the hill-side ring, With shouts of crowds that has-ten To

*And. * And. * And. * And. **

greet their Pro-phet-King. Ho - sanna! Ho - sanna! Ho - san - na!

cresc. *rit.* *ff.* *molto rit.*

f *cresc.* *ff.*

*And. * And. * And. **

Andante non troppo.

"Lord, now as we meet Thee, Sing we Ho - san - na, Sav - ior, we

molto sostenuto.

p *p*

con And.

poco rit. f a tempo.

greet Thee, Lord and King — "Lord, now as we meet Thee, Sing we Ho-

poco rit. f a tempo.

*Re. * Re. * Re. * Re. * Re. * Re. **

cresc.

san - na, Sav - ior, we greet Thee, Re - deem-er, Lord and King? —

cresc. marc. ff

*Re. * Re. * Re. * Re. * Re. * Re. **

L'istesso movimento.

Tempo I.

mf dim. p rall. p ma marc.

con spirito.

He rides as Is - rael's rul - ers Once rode in King - ly

cresc.

cresc.

p dolce.

state, The palm-leaves wave a-round Him, The peo-ple throng the

mf con espansione.

gate. Re-joice, Oh! Golden Cit-y! Let loud Ho-san-nas ring, While

mf

And. * *And.* * *And.* * *And.* *

cresc.

thro' thy streets He rid-eth, Thy Sav-ior and thy King. Ho-

f

cresc.

And. * *And.* * *And.* * *And.* * *And.* * *And.* *

cresc.

san-na! Ho-san-na! Ho-san-na! "Lord, now as we

rit.

Andante non troppo.

molto rit.

Grandioso.

ff

mf

And. * *And.* * *And.* * *And.* *

meet Thee, Sing we Ho - san - na! Sav - ior, we
 greet Thee, Lord and King — Lord, now as we meet Thee,
 Sing we Ho - san - na, Sav - ior, we greet Thee, Re -
 deem - er, Lord and King. — Ho - san -
 na! Ho - san - na!
 14410

The Heavenly Rest.

(Himmliche Ruhe.)

TAPPAN.

MOLIQUE.

Moderato.

There is an hour of
Dem mat-ten Wandrer

peace-ful rest, to mourn-ing wand'-rers giv-en; There is a joy for
winkt die Ruh ein En-de sei-nem Lei-de der traur'n-den See-le

souls dis-tress'd, a balm for ev'-ry wound-ed breast, 'tis found a-bove in Heav-en.
strö-met zu ein Bal-samlindernd je-den Schmerz, im Him-mel woh-net Freu-de.

There is a soft, a down-y bed, 'tis fair as breath of Ev-en; a
Dort ist die sanfte La-gerstatt, dort ath-met heil'-ger Frie-den; dort,

mf *p*

couch for wea-ry mor-tals spread, where they may rest their ach-ing head, and
 wo der Wändrer Ru-he hat, wo schlum-mert sanft das Haupt so matt, im

find re-pose in Heav-en, and find re-pose in Heav-en.
 Him-mel nicht hin-nie-den, im Him-mel nicht hin-nie-den.

There is a home for wea-ry souls, by sin and sor-row driv-en; When
 Dort ist des Tros-tes gnäd-ger Quell für Sünd und Sor-gen of-fen, hier

toss'd on life's tem-pest-u-ous shoals, when storms a-rise, and o-cean rolls, and all is drear but
 flu-then, to-sen Well' auf Well' des Le-bens Stürme brau-sen schnell: der Himmel nur stillt

Heav-en.
 Hof-fen.

There faith lifts up her cheer-ful eye, to
 Drum hebt der Glau-be das Ge-müth, blickt

brighter prospects giv - en; And views the tem-pest pass - ing by, the ev' - ning sha-dows
 ru - hig freudig wei - ter; zer - knick' der Sturmauch Blum' und Blüth, das Dun - kel weicht, der

quick - ly fly, and all se - rene in Heav - en, and all se - rene in — Heav - en.
 Glau - be sicht den Him - mel e - wig hei - ter, den Him - mel e - wig hei - ter.

There fra - grant flow'rs, im - mor - tal bloom, and joys su - preme are
 Dort blü - hen Blu - men e - wig schön, dort Freud' nur ist ge -

giv - en: There, rays di - vine dis - perse the gloom, be - yond the con - fines
 ge - ben, wo Le - ben nicht mehr wird ver - geh'n, dort kann nur Got - tes

of the tomb, ap - pears the dawn of Heav - en, ap - pears the dawn of Heav - en.
 Licht be - steh'n, im Him - mel nur ist Le - ben, im Him - mel nur ist Le - ben.

Contentment.

(Die Zufriedenheit.)

MOZART.

Moderato.

Why should I pray— for land and wealth, With
 Was frag' ich viel nach Geld und Gut, wenn

com - fort sat - is - fied? If heav - en grants me
 ich zu - frie - den bin! Gibt Gott mir nur ge -

peace and health, What can I crave be - side? I raise for bless-ings
 sun - des Blut, so hab ich fro - hen Sinn, und sing' mit dank - ba -

I re - ceive My thank - ful hymn both morn ——— and eve.
 rem Ge - müth mein Mor - gen und mein A - bend - lied.

Dal Segno.

2

Possessing all they need and more
 In treasure, house and fields,
 How many live to whom this store
 But little pleasure yields.
 The more they have the more they seek,
 And still of toil and trouble speak.

3

A vale of tears they call this Earth
 Which seems to me so fair,
 Provided well with joy and mirth,
 And he who likes may share;
 The insect's hum and song-bird's voice
 Bid us at Nature's feast rejoice.

4

For us the meadow, grove and hill,
 In summer dress appear,
 For us the birds with music fill
 The woodland far and near;
 At morn the high ascending lark,
 The nightingale to cheer the dark.

5

And when the bright sun mounts the sky
 To gild the world around,
 When flow'rs in richest colors vie,
 And corn bedecks the ground;
 I think the riches here display'd
 For my enjoyment God has made.

6

Praise Him, my glad and grateful heart,
 And let Thy courage rise!
 For man to take his happy part,
 Did God this good devise.
 So shall with fervor be renew'd
 My song of lasting gratitude.

2

*So mancher schwimmt in Überfluss,
 Hat Haus und Hof und Geld,
 Und ist doch immer voll Verdruss
 Und freut sich nicht der Welt;
 Je mehr er hat, je mehr er will;
 Nie schweigen seine Klagen still.*

3

*Da heisst die Welt ein Jammerthal,
 Und deucht mir doch so schön,
 Hat Freuden ohne Maas und Zahl,
 Lässt keinen leer ausge'n;
 Das Küferlein das Vöglein
 Darf sich ja auch des Maies freu'n.*

4

*Und uns zu Liebe schmücken ja
 Sich Wiesen, Berg' und Wald,
 Und Vögel singen fern und nah,
 Dass alles widerhallt;
 Bei Arbeit singt die Lerch' uns zu,
 Die Nachtigall in süsser Ruh'.*

5

*Und wenn die gold'ne Sonn' aufgeht,
 Und golden wird die Welt,
 Und alles in der Blüthe steht,
 Und Aehren trägt das Feld,
 Dann denk' ich: alle diese Pracht
 Hat Gott zu meiner Lust gemacht.*

6

*Dann preis' ich Gott und lobe Gott
 Und schweb' in hohem Muth,
 Und denk': es ist der liebe Gott,
 Der meint's mit Menschen Gut.
 Drum will ich immer dankbar sein,
 Und will mich seiner Güte freu'n.*

Nazareth.

HENRY F. CHORLEY.

CHARLES GOUNOD.

Moderato, quasi andante.

p

Though poor be the cham - ber, come here, come and a - dore; —

p

Lo! the Lord of Heav - en Hath to mor - tals giv - en

cresc. *dim.* *cresc.* *dim.*

Life for ev - er - more, Life for ev - er - more, —

p *cresc.*

Life for ev - er - more.

p. *p.* *cresc.* *dim.*

Shep - herds who fold - ed your flocks be - side you, Tell what was

p

told by an - gel voic - es near: To you this night is

born He who will guide you Thro' paths of peace to

p *dim.* *p*

liv - ing wa - ters clear. Tho' poor be the cham - ber, come here, come and a -

colla voce.

dore! — Lo! the Lord of Heav - en Hath to mor-tals giv - en

cresc. *dim.* *cresc.* *dim.*

Life for ev - er - more.

p *cresc.* *p*

Kings from a far land, draw near and be - hold Him, Led by the

p

beam whose warn - ing bade ye come; — Your crowns cast

p cresc.

down, — with robe roy - al en - fold Him; Your King de -

pp *dim.* *pp*

scends to earth— from bright - er home.

colla voce.

Tho' poor be the cham - ber, come here, come and a - dore,

pp a tempo.

Lo! the Lord of Heav - en Hath to mor - tals giv - en

cresc. dim. cresc. dim.

Life for ev - er - more.

dim. cresc.

Wind of the ce - dars pro - claim the joy - ful

sto - ry, Wave of the sea, the

ti - dings bear a - far The night is

Ped. * Ped. *

gone! be - hold, in all its glo - ry All

Ped. * Ped. * Ped. * Ped. *

broad and bright ris-es th'E - ter - nal morn - ing

Ped. * Ped. *

Star. _____ Tho' poor be the cham - ber, come

ff

*W. ** *W. ** *W. **

here, come and a - dore; _____ Lo! the Lord of Heav - en

*W. ** *W. **

Hath to mor - tals giv - en Life for ev - er - more,

dim. *p*

Life for ev - er - more, _____ Life for ev - er - more. _____

cresc. rit. *cresc. rit.* *dim.* *p < >*

To Thee, my God.

(Gott, deine Güte reicht.)

GELLERT.

BEETHOVEN.

Solenne con devozione.

The first system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The vocal line has several measures of rests followed by a melodic phrase.

The second system of the musical score. It continues the vocal and piano parts. The piano part includes a piano (*p*) dynamic marking. The lyrics are written below the vocal line.

To Thee, my God, whose Pres - ence
Gott, dei - ne Gü - te reicht - so

The third system of the musical score. It continues the vocal and piano parts. The piano part includes a crescendo (*cresc.*) and a piano (*p*) dynamic marking. The lyrics are written below the vocal line.

fills the earth, and seas, and skies To Thee, whose name, whose
weit, so weit die Wol - ken ge - hen; Du krönst uns mit Barm-

heart is Love, Will all my pow - ers rise—
her - zig - keit, und eilst, uns bei - zu - ste - hen.

Though oft Thy ways are wrapt in clouds, in clouds mys -
Herr! mei - ne Burg, mein Fels, mein Hort, ver - nimm mein

cresc.

te - rious and un - known, Truth, Righ - teous - ness, and Mer -
Flech'n, merk' auf mein Wort; Denn ich will vor dir be -

p cresc. p

cy shall stand The pil - lars of Thy throne.
ten, denn ich will vor dir be - ten.

cresc. f decresc. p decresc. pp

Lead kindly Light.

REV. JOHN HENRY NEWMAN. D.D.

CIRO PINSUTI.

Larghetto.

dolcemente. *cresc.* *dim. e rall.*

dolcemente. *cresc.*

p *cresc.*

Lead kind - ly light, a - mid th'en-cir - cling gloom, Lead thou me on;

lead thou me on; The night is dark, and I am far from home,

cresc. *f* *p* *dolce espressivo.*

Lead thou me on; lead thou me on; keep thou my feet;

cresc. *f* *p* *dolce.*

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Larghetto'. The piano part begins with a 'dolcemente' marking and includes crescendos and a 'dim. e rall.' section. The vocal part enters with 'Lead kind - ly light, a - mid th'en-cir - cling gloom, Lead thou me on;'. The piano accompaniment features chords and moving lines, with dynamics like 'p' (piano) and 'f' (forte). The second system continues the vocal line with 'lead thou me on; The night is dark, and I am far from home,'. The third system concludes with 'Lead thou me on; lead thou me on; keep thou my feet;'. The piano part includes a 'dolce espressivo' section and ends with a 'dolce' marking.

cresc. *f.*

I do not ask to see the dis-tant scene; — One step e - nough for me.

cresc. *f.*

dim. e rall. *p* *più animato.*

— One step e - nough for me. I was not ev - er thus, — nor

dim. e rall. *p*

cresc. *p*

pray'd, — that Thou should'st lead me on; I lov'd to choose, and see my

cresc. *p*

cresc. *f.* *rall.* *animato.*

path; but now, but now Lead thou me on. I lov'd the gar-ish day,

cresc. *f.* *p rall.* *a tempo.* *animato.*

cresc. *f.* *rall.*

and spite of fears, Pride rul'd my will, Pride rul'd my will. Re -

cresc. *f.* *p rall. col canto rall.*

dolce *cresc.*
 mem - ber not past years, re - mem - ber not past years, re - mem -

dolce assai. *cresc.*

dim. e rall. molto.
 - ber not — re - mem - ber not past years. So

dim. e rall. molto. *a tempo.* *rall.*

Più animato.
 long Thy pow'r hath blest me, sure it still Will lead me on,

con espress. *ral - len - tan -*
 O'er moor and fen, — o'er crag and tor - rent, till The night, the

ral len tan

do. *Andante maestoso.* *p*
 night is gone — And with the morn, those An - gel fac - es

do.

smile, ——— Which I have lov'd long since and lost a -

p *f* *p*

while. And with the morn ——— those An - gel fac - es

p

smile, Which I have lov'd long since and lost a -

cresc. e animato. *p*

cresc. e animato.

while. And lost a - while. And

molto cresc. *f* *dim. e rall.*

lost a - - while.

p largamente e dim. *pp*

Peace! troubled Heart.

H. L. D'ARCY JAXONE.

CIRO PINSUTI.

Larghetto espressivo.

p con dolcezza.

Peace! trou-bled

p dolcemente.

p

rall. assai.

pp > p

heart, thy cross of care,— An un-seen spir - it— seeks to share; And near thy

cup of— sor - row stands, En-cir - cling it with pierc-ed, with pierc-ed hands. Lift up thine

dim.

p un poco rall.

rall.

a tempo. dolce.

eyes, a - bove thee now. Is bend - ing low the Thorcrown'd Brow. Peace! trou-bled

p

un poco rall.

molto rall.

p a tempo.

heart, a hand di - vine Moves 'mid this tan-gled life of thine; Each half-wrought

plan, each bro - ken line, Are hid 'neath His all-wise de - sign; Are hid'neath His all-wise de-

poco rall.

sign. Its bro - ken meshes yet shall be, Wo - ven with per - fect sym-me-

animando e cresc.

try, Wo - ven with per - fect sym-me-try. Peace! peace, peace, trou - bled heart. Peace!

rit. a tempo. p molto rall.

peace, peace, trou - bled heart!

e dim. a tempo

più animato.

Peace! trou-bled heart, a ho - ly Form Walks o'er the

più animato.

wave of life's rough storm, Comes thro' the mid - night drear and

dark, And sits be - side thee in life's bark; To winds and

p

waves He whis - pers "Cease," And all with - in, with - out, is

dim. e rall.

p

dim. e rall.

pp *dolciss.*

peace. O trou-bled heart! now take thy rest; O wea-ry head! sleep on His

pp *dolciss.*

breast; O dark - en'd life re - splen - dant shine, Lit with a ra - diance all di -

vine, Lit with a ra - diance all di - vine, Each cross and

rit. *f* *molto grandioso.*

care that life hath giv'n Are step - ping stones from earth to

heav'n, Are step - ping stones from earth to heav'n. Peace!

peace, peace, trou - bled heart! Peace! peace, peace, trou - bled heart!

p e rall. assai. *pp*

Light in Darkness.

FRED. H. COWEN.

Andante.

Why live, when

life is sad, Death on-ly sweet? Why fight, when clos-est fight Ends in de-feat? Why

poco cresc.

pray, when in pur-est pray'r Dark thoughts as-sail? Why strive and strive a-gain,

*Più lento.
espress.*

On-ly to fail? — Live! there are ma - ny round Need - ing thy

care: — Pray! there is One at hand Help - ing thy pray'r;—

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

cresc. Fight! for the love of God, Not for re - nown: Strive! but in

cresc. *mf*

Red. * *Red.* * *Red.* * *Red.* *

dim. e rit. His great strength, Not in thine own. *Tempo I.*

dim. e rit. *p*

Why hope, when life has proved Our best hopes vain? Why

p

love, when love is fraught — With so much pain? — Why not cool

poco cresc.

heart and brain In the deep wave? Why not lie down and rest

dim.

dim.

In the still grave? Hope! there is heav - en's joy Laid up for

Più lento. espress.

mf

rall.

mf

Tr. * *Tr.* * *Tr.* * *Tr.* *

thee: — Love! for true love out - lives — Its a - go -

Tr. * *Tr.* * *Tr.* * *Tr.* *

ny: Fight, pray, and wres - tle on, Lov - ing God

cresc.

cresc.

Tr. * *Tr.* * *Tr.* *

best; Then, when thy work is done, Lie down and

dim.

dim.

Red. * *Red.* *

rest. — Fight, pray and wres - tle on, Lov - ing God

cresc.

cresc.

best; Then, when thy work is done, Lie down,

f *pmolto lento.*

f *p*

lie down and rest. —

dim. *pp* *pp rall.*

Emmanuel.

WALTER STEVENS.

PAUL RODNEY.

Moderato.

f
il basso marc.

The night is dark, — the

storm is wild, — The great waves surge and foam; — The

bil - lows break on a wea - ry one, Storm - tossed and far — from

home. A - lone on the rock, 'twixt

mf

life and death, Where none can hear her

f

cry, The maid - en clings to the Cross of Love, As her

p *rall.*

pray'r is borne on high. O

dim.

Andante con espress.

Lord, Thou art our Sav - ior, Our shel-ter from the blast; A - mid life's storm of

mp

sor - row, Thy light shall shine at last. — Em-man - u - el — tri - um - phant, To

Thy dear Cross I cling, — My rest - ing place for - ev - er, With Thee, my Lord and

rall.

Moderato.

King!

mf

il basso marc.

The storm is past, — the

cresc.

Lento.

*And. * And. * And. **

skies are fair, — The long, long night is o'er, — But the maid - en's soul has

passed a-way Where storms shall surge no more. And the

waves are chant - ing soft and low, In tones of per - fect

peace, The re - quiem of that faith - ful soul, Whom

God has giv'n re - lease. O

rall.

Andante con espress.

Lord, Thou art our Sav - ior, Our shel - ter from the

pp

blast; A - mid life's storm of sor - row, Thy

red. * *red.* * *red.* * *red.* * *red.* *

light shall shine at last. Em - man - u - el tri - um - phant, To

red. * *red.* *

Thy dear Cross we cling, Our rest - ing place for - ev - er, With

rall.

Thee, our Lord and King, With Thee our Lord and King, With

f

Thee, our Lord and King.

rall.

3/4 *6/4*

Weary of Earth.

REV. S. J. STONE.

J. M. COWARD.

Andante religioso.

p *cresc.* *dim.*

Wea - ry of earth and la - den with my sin, I look at Heav'n and long to en - ter in: But

there no e - vil thing may find a home; And yet I hear a voice that bids me "Come."

cresc. *p* *cresc.* *> cresc.*

So vile I am how dare I hope to stand In the pure glo - ry

rall.

gra-cious ti-dings fall, Re-pent, con-fess, thou shalt be loosed from all."

f rall.

p

It is the voice of Je-sus that I hear, — His are the Hands stretch'd

p

*And. * And. * And. * And. * And. **

out to draw me near. — And His the Blood that can for all a-tone And

*And. * And. **

rit.

set me fault-less there be-fore the Throne — And set me fault-less there be-

poco rall.

cresc. rit. colla voce.

fore the Throne. 'Twas He who found me on the death - ly wild, And

Ad. *

made me heir of heav'n, the Fa - ther's child, And day by day, day by day, Where-

p *cresc.*

by my soul may live, Where - by my soul may live,

f accel
cresc. c accel. poco a poco.

— Gives me — His grace of par - don, and will give. —

ff rall. dim. Tempo I.
ff rall. e dim. colla voce. mf
Ad.

Yea, Thou wilt an-swer for me,

cresc. *rall.* *Red.* *

Right - eous Lord; Thine all the mer - its, mine the great re-ward;

Thine the sharp thorns, and mine the gold-en crown; Mine the life won, and Thine the

cresc. *rall.* *rit.* *rit.*

Tempo I.

life laid down. Nought can I bring, dear Lord, for all I owe,

mf *3* *3* *3* *3* *3* *3* *3* *3* *3*

Yet let my full heart what it can be - stow; — Like

accel.
Ma - ry's gift let my de - vo - - tion prove, For -

mf

Rev. * *Rev.* * *Rev.* * *Rev.* *

rall.
giv - en greatly, how I great - ly love, — For-giv - en greatly, how I

cresc. *f* *rall.* *ff*

great - ly love.

ff colla voce *ff a tempo.* *rall.*

Rev. * *Rev.* *

Come unto Him.

HENRY LESLIE.

Cantabile.

Come un-to Him, — come un-to Him, — and He — will give you

rest, All ye that la - bor and are heav - y la - den, all ye that la - bor

and are heav-y la - den, and He will give — you rest.

For His yoke is ea - sy, and His bur-den light, His

yoke is ea - sy and His bur - den light. Come un - to Him, — and

He will give you rest. — Come un - to Him, — and He will

give you rest. All ye that la - bor and are heav - y la - den, Come un - to

Him, and He will give you rest, — and He will give — you

Tempo I.

rest, — will give, — and He — will give you rest.

dim.

p Tempo I.

All ye that la - bor and are heav - y la - den and He will give you -

rest, — and He will give you rest; Come un - to Him and

He will give you rest. —

Behold! I stand at the Door.

LEWIS MORRISON.

W. H. JUDE.

1. When the
2. When the

mf

p *dim.* *pp*

mf

House of Life is ring - ing With the sounds of joy and mirth, When your
House of Life is lone - ly And the light of love has fled, When your

mf

care - less lips are sing - ing Of the pleas - ant things of
hearts with pas - sion on - ly Crave for peace a - mong the

dim.

earth, When your care - less lips are sing - ing Of the pleas - ant things of
dead, When your hearts with pas - sion on - ly Crave for peace a - mong the

cresc. *mf* *mf*

f accel. *p*

earth, Still when loud - est is the laugh - ter And your
dead, When your eyes with grief are tear - less And your

f accel.

Red. * *Red.* *

ad lib. *rall.*

eyes the bright - est beam, With no thought of an here - aft - er To o'er -
lips but fume and cry; Wail - ing forth in an - guish fear - less, "God in

p *mf* *dim. mf*

Red. *

cresc. *dim.* *ff* *Adagio. ad lib.*

cloud - life's hap - py dream, _____ Be - hold! Be -
mer - cy let me die! _____

cresc. *dim.* *ff sostenuto.*

ad lib. a tempo.

hold! I stand at the door: Be - hold! I stand at the door, Thro' the

a tempo.

Red. *

Cantabile.

dark - ness of the night, Thro' the dawn - ing and the light, Wait - ing

pp *cresc.* *accel.*

Red. * *Red.* * *Red.* *

till — your hearts shall turn to me — once more, Be -

cresc. *con energico.*

hold! — I stand, Be - hold! I stand at the

Red. * *Red.* * *Red.* *

door, Through the dark - ness of the night, — Thro' the

Red. * *Red.* *

dawn - ing and the light, — Wait - ing till your hearts shall

turn to me once more, Wait - ing, Wait - ing

rall. *a tempo.*

p cantabile. *p a tempo.*

till your hearts shall turn to me, shall turn to me once more. —

ad lib. *rall.*

trem. f ten.

1 2

pp rall. *ff* *pp rall.* *sf dim.* *p*

trem.

Light of the World.

J. E. CARPENTER.

J. L. HATTON.

Andante.

While I on earth a - bide, Light of the

world! Be Thou my on - ly guide,

Light of the world! Dan - ger a - lone I

see, No hand out - stretch'd to me,

cres. *poco -*

Save when I turn to Thee, Light of the

a - - - poco *f*

world! Light of the world!

dim. *p* *mf*

I have been lured a -

way, Light of the world! *cresc.*

Far from Thy path to stray, Light of the world!

cresc. *f* *dim.*

mf Like a bark tem-pest toss'd, *cresc.* Rud-der and com-pass

p *cresc.*

lost, *f* Till Thy beam o'er me cross'd,

poco - - a - - poco *f*

Light of the world! *p* Light of the world!

dim. *p*

There

is an an-gel band, Light of the

cresc.
world! They by Thy throne now stand,

f

cresc. *cresc.*

f Light of the world! *mf* They sing the song of

dim.

cresc. praise, Join in the heav'n - ly lays, *f*

crescendo. *poco - - - a*

ff There I my voice would raise, *ff* Light of the

- poco *f*

f ad lib.
world! Light of the world!

cresc. *colla voce.* *Red.* ** rall.*

Come unto Me.

REV. H. BONAR.

W. COENEN.

Maestoso.

p *f* *p* *p cresc.* *dim.*

rest. Take my yoke up - on you and learn of me, For I am

meek and low-ly of heart, And ye shall find rest un-to your souls, For my yoke is ea-sy

rall.

and my bur-den is light.

rall. *p* *p*

p

I heard the voice of Je - sus say, — I heard the voice of

f *dim.*

Je - sus say — Come un-to me, Come un-to me, And rest; lay down, thou

cresc. *f*

wea - ry one, Lay down thy head up - on my breast, thy head up - on my

cresc. *dim.* *p*

p breast. *p* I came to Je - sus

as I was, I came to Je - sus as I was, Wea - ry and worn, and

worn and sad, *f* Wea - ry and worn, and *rit.* worn and sad. *f a tempo.* I found in Him a

dim. rest - ing place, *p* And He has made me glad.

cresc. *dim.* *p*

p I heard the voice of Je - sus say, — *mf* I heard the voice of Je - sus say, Be-

hold, I free - ly give the liv - ing wa - ter, the liv - ing wa - ter, Thirst-y

poco a poco cresc. one, stoop down and drink and live; *rit.* And I drank of that life-giv-ing stream.

f a tempo. My thirst was quench'd, my soul re - vived, *dim.* And now I live in Him, in Him, *cresc.* *f rit.*

f a tempo. My thirst is quench'd, my soul re - vived, *dim.* And now I live, I live in Him. *p* *cresc.* *f*

Jerusalem.

"GALLIA."

CH. GOUNOD.

Andante.

p

Zi - on's ways do lan - guish, Zi - on's ways do
 Vi - œ Si - on lu - gent, Vi - œ Si - on

cresc.

lan - guish, none come to her feasts, her so - lemn feasts none come to her
 lu - gent e - o quod non sint qui ve - ni - ant ad so - lem-ni-

cresc. *dim.*

feasts, — none come to her feasts, her so - lemn feasts, none come to her
 ta - tem, e - o quod non sint qui ve - ni - ant ad so - lem-ni-

p *dim.*

so - lemn feasts. All her gates are
 ta - tem. Om - nes por - tæ

de - so-late: her priests sigh,
 e - jus des - truc - tæ:

All her gates are
 sa - cer - do - tes

de - so-late: her priests sigh,
 e - jus ge - men - tes:

Yea, her vir - gins
 vir - gi - nes

are af - flict - ed, and she is in bit - terness,
 e - jus squa - li - dæ, et ip - sa op - pres - sa

cresc.

she is in bit - terness, She is in bit - terness,
a - ma - ri - tu - di - ne, ip - sa op - pres - sa

dim. *p* *cresc.*

cresc. *f* *dim.*
she is in bit - ter-ness, her vir - gins — they are af -
a - ma - ri - tu - di - ne, op - pres - sa — a - ma - ri -

p *cresc.* *f* *p* *dim.*

flict - ed, af - flict - ed, af - flict - ed,
tu - di - ne, op - pres - sa, op - pres - sa,

pp

she is in bit - ter - ness. —
a - ma - ri tu - di - ne. —

p *pp* *p*

Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, Je -

ru - sa - lem, O turn thee to the Lord thy God, O
ru - sa - lem, Con - ver - te - re ad Do - mi - num, Con -

turn thee, O turn thee un - to thy
ver - te - re ad Do - mi - num, De - um, tu -

God! Je - ru - sa - lem, O turn thee, O
um, Je - ru - sa - lem! Con - ver - te - re, Con -

turn thee to the Lord thy God, O turn thee, O
 ver - te - re ad Do - mi - num, Con - ver - te - re ad

cresc. *f*

turn thee un - to thy God! Je -
 Do - mi - num De - um tu - um! Je -

dim. *p* *ff*

ru - sa - lem, Je - ru - sa - lem, O
 ru - sa - lem, Je - ru - sa - lem, Con -

ff

turn thee to the Lord thy God, O
 ver - te - re ad Do - mi - num, Con -

turn — thee, O turn — thee un - to thy
 ver - te - re ad Do - mi - num De - um tu -

God! — Je - ru - sa - lem, O turn — thee, Je -
 um, — Je - ru - sa - lem! Con - ver - te - re Je -

ru - sa - lem, O turn — thee, O
 ru - sa - lem! Con - ver - te - re! Con -

turn — thee, O turn — thee un - to thy
 ver - te - re! ad Do - mi - num De - um

Lord — God! Je - ru - sa - lem, Je - ru - sa - lem, O
 tu - um, Je - ru - sa - lem, Je - ru - sa - lem, Con -

turn — thee, O turn — thee — to the Lord —
 ver - te - re ad Do - mi - num, Do - mi - num —

thy — God! O turn — thee, O turn — thee
 De - um, Con - ver - te - re ad Do - mi - num

un - to thy God.
 De - um u - um.

Pardoned.

LINDSAY LENNOX.

M. PICCOLOMINI.

Andante cantabile. *Moderato.*

The min-ster bells have

ceased to peal, A - cross the cit - y shad - ows fall, And down the dark and

lone - ly street The cold wind drives the snow and sleet. Be - side the old ca - the - dral

gate A wan - d'rer weeps, dis - con - so - late, And,

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

crouch - ing in the door-way there, Her hands she clasped in fer-vent prayer:

rall.

molto rall.

Andante con espress.

colla voce.

*Red. * Red. * Red. * Red. **

“Oh! my Fa - ther, pit - y me, Take me to thy fold a - gain:

colla voce.

*Red. * Red. * Red. **

Par - dongrant me, ere I die;— Do not let me plead in vain!

*Red. * Red. * Red. **

Par - dongrant me, ere I die; Ah! do not let me plead— in vain!”

rall.

Andante.

dolce

*Red. * Red. * Red. **

Moderato.
The dark-ness deep - ens;

Ped. * *Ped.* * *Ped.* *

loud - er still The North-wind blows, so keen and chill; And still that wea - ry

Ped. * *Ped.* *

frag - ile form Kneels, heed - less of the driv - ing storm. But min - gled with the or - gan's

Ped. * *Ped.* * *Ped.* * *Ped.* *

voice, A song that bids her heart re - joice Falls

Ped. * *Ped.* * *Ped.* *

gen - tly on her, kneeling there; And still she breathes her fer - vent prayer:

rall.
molto rall.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Andante con espress.

“Oh! my Fa - ther, pit - y me, Take my to thy fold a - gain;—

colla voce.

*Ad. * Ad. * Ad. **

Par - don grant me, ere I die;— Do not let me plead in vain!

*Ad. * Ad. * Ad. **

Par - don grant me, ere I die; Ah! do not let me plead in

rall.

rall.

*Ad. * Ad. * Ad. **

Andante cantabile.

vain! Now

dolce.

*Ad. * Ad. * Ad. * Ad. * Ad. **

maestoso.

sud - den-ly, the gold - en beams of light A -

maestoso.

*Ad. * Ad. **

cross the thresh - old gleam; And loud - er grows the joy - ous

And. * *And.* *

strain, And lifts her wea - ry load of pain: *molto rall.*

And. * *And.* * *And.* *

Andante con espress.
Sweet - ly the voic - es swell and rise, And bear her far be - yond the skies;

colla voce.

And. * *And.* * *And.* *

There, in the land of endless day, She knows the peace of God for aye!

And. * *And.* * *And.* * *And.* *

rall. *Lento.*
There, in the land of endless day, She knows the peace of God for aye!

rall. *p* *pp*

And. * *And.* * *And.* * *And.* *

With Thee there is forgiveness.

PSALM CXXX, V. 4, 5, 6.

F. H. COWEN.

Molto andante. *tranne.*
legato. *p* With

Thee there is for - give - ness that Thou — may'st be fear - ed, that

Thou, — that Thou may'st be fear - ed, with

Thee there is for - give - ness that Thou — may'st be fear - ed, with

cresc. Thee there is for - give - ness, for - give - ness, —

cresc. *f*

p with Thee for - give - ness. *rit.* *a tempo.* *p*

agitato.
poco più mosso. wait for the Lord, — my soul doth wait and in His

P agitato. *f* *p*

word, and in — His word — do I hope. —

I wait for the Lord, my soul — doth

cresc. *f*

wait more than they that watch for the morn - ing, more than

cresc. *dim.*

they that watch for the morn - ing.

I wait for the Lord, I wait for the

dim.

Lord, my soul doth wait, and in _____ His

f

word and in His word do I hope. With Thee there is for -

quasi recit. *rall.* *pp* *a tempo.*

p rall. *pp a tempo.*

give - ness, that Thou — may'st be fear - ed, that. Thou, — that

Thou may'st be fear - ed, With Thee there is for - give - ness that

cresc.
Thou may'st be fear - ed, with Thee there is for - give - ness, for - give -

p *rit.* *a tempo.*
ness, with Thee, for - give - ness,

p *dim.* *rall.*
with - Thee, with - Thee, there is — for -

pp
give - ness with Thee.

Come unto Me.

(Ihr Alle.)

DVORAK.

Andante.

Piano introduction in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *pp* (pianissimo) and *fz* (forzando).

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *p* (piano) and *fz* (forzando).

All ye that la-bor, come to me, Ye that un - rest — are feel - ing,
 Ihr Al - le, die be - drückt Ihr seid, die Ihr so schwer — be - la - den,

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *p* (piano) and *f* (forte).

Here shall your bur-dens light-en'd be, Here shall ye find your heal -
 hier le - get eu - re La - sten ab, ver - ges - send je - den Scha -

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *fz* (forzando) and *dim.* (diminuendo).

ing.
 den.

I have a King - dom here be - low, Where each one
 Ein gros - ses Reich ich grün-det hier, wo Freun - de

pp

loves his broth - er. Where ev' - ry
 sich um-schlies - sen, und al - le

f *dim.*

joy or grief they know Men share with one an - oth - er.
 Schmerzen, Freud - en all' in schö - nen Lie-dern flies - sen.

f *dim.* *p*

Here no ill - will of en - vy tells, None from the faith in -
 Hier ist die Sprache wie Ge-sang, die Lieb' der ei - ne

pp *f* *dim.*

vei - gle, Here with the
 Glauben, hier ist der

lamb the li - on dwells, Here with the
 Leu ein Lämme - lein, und Ad - - ler -

dove the ea - gle.
 zah - - - me Tau - ben.

Here there is balm for ev' - ry wound, Here ev' - ry
 Hier fällt der Menschen Glück - pa - last nie un - ter

p
dimin.
cresc.
ff
Red.
p
mp

heart is youth-ful, Here last-ing joy and peace a-bound, here last-ing
 sei-ne Trüm-mer, der Ju-gend schö-ne Ro-sen-zeit, der Ju-gend

dimin. *p* *p* *dim.*

joy and peace — a-bound, Here ev'-ry lip is
 schö-ne Ro-sen-zeit, soll hier ver-wel-ken

pp *pp* *pp*

Red.

truth — ful.
 nim — mer.

f *f* *f* *dimin.*

p dimin. *pp*

The Priceless Gift.

ALISON DENE.

HAMILTON GRAY.

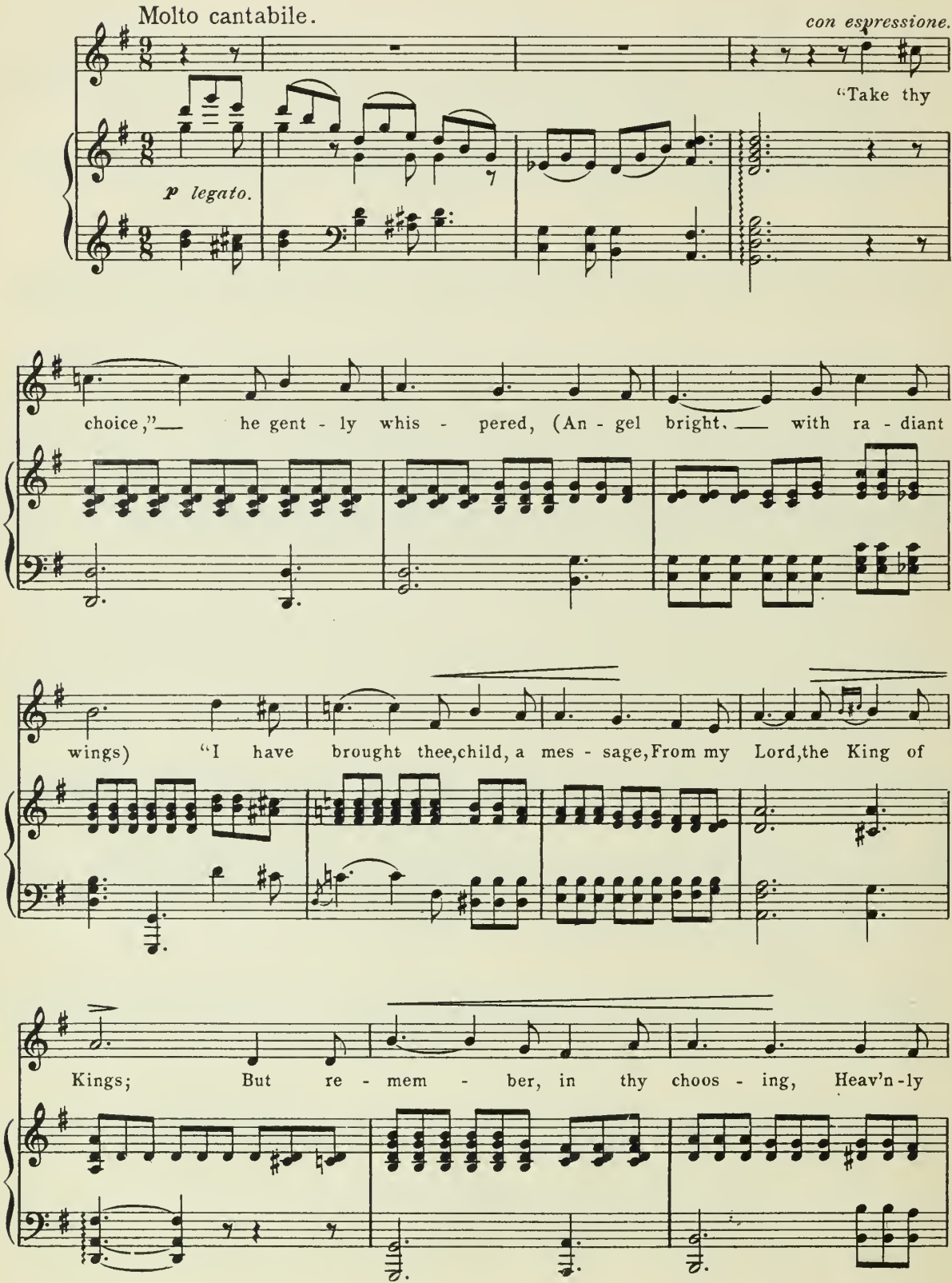
Molto cantabile. *con espressione.*

“Take thy

choice,” — he gent - ly whis - pered, (An - gel bright, — with ra - diant

wings) “I have brought thee, child, a mes - sage, From my Lord, the King of

Kings; But re - mem - ber, in thy choos - ing, Heav'n - ly



gain — is earth - ly loss, See, I lay — His gifts be -

marcato. *cresc.*

cresc.

fore thee, One a Crown, and one a Cross."

rit. *p*

colla voce. *mf legato.* *a tempo.*

Bright - ly gleamed the spark - ling

mf poco accel.

marcato. *mf*

jew - els, Placed — up - on her gold - en head, — "They — will

Vivo.

daz - zle — with their bright - ness, Eyes grow dim," she gent - ly

dim. e rall.

marcato. *pp colla voce.* *sostenuto.*

f a tempo.

said: "If thro' glad - ness or temp - ta - tion

a tempo.

Thou wilt lin - ger near Thy child, I will take — the

dim. e rall.

Cross," she an - swered, And the an - gel sweet - ly smiled.

colla voce. sostenuto.

a tempo.

From a

colla voce.

fair — and dis - tant Ci - ty, Ra - diance bright there seem'd to be, Shin - ing

from — the walls of jas - per, All a - cross — the crys - tal

sea; Then the an - gel gent - ly bore her, Where the

mf

Heav'n - ly light gleamed down, At her feet — he laid her

bur - den, At her feet — he laid her bur - den, At her

rall. e

colla voce.

feet — he laid her bur - den, On her head he placed — a Crown.

largamente *molto cresc.*

f *ff* *ten.*

Father in Heaven.

(Ave Maria.)

№ 2.

English adaptation
by JACQUES AHREM.

C. SAINT SAËNS.

Andantino sempre legato.

Fa-ther in Heav-en, Thy name be hal-low-ed, Here in this earth-life,
A - ve Ma - ri - a, gra - ti - a ple - na, A - ve Ma - ri - a

As — in Thy Heav-en, Give us in our need, Dai - ly the bread of life, Par-don our
Do-mi - nus te - cum, be - ne - dic - ta tu in mu-li - e - ri - bus, et be-ne -

fail-ings, Save us, — save us for Thy — mer - - cy's sake.
dic - tus fruc - tus ven - tris tu - i Je - - - sus.

sempre piano.

Fa - ther in Heav - en, Save us in temp -
 Sanc - ta Ma - ri - a, ma - ter De - i,

ta - - - tion, temp - ta - - tion, Keep us from e - vil,
 O - - - ra pro no - - - bis, O - ra pro no - bis

poco cresc.

Thine the king - dom, Thine the glo - ry For - - ev - er.
 pec - ca - to - ri - bus, Nunc et in ho - ra mor - tis nos - trae,

*dim.**pp*

Guard Thou and guide
 mor - - - tis nos - - -

pp

dolce.

us:
træ. Guard Thou and guide us, Till in Thy king - dom,
O - ra pro no - bis, O - ra pro no - bis

Prais - es for - ev - er, Prais - es ev - er - more we sing —
nunc et in ho - ra, et in ho - ra mor - tis nos - -

dolcissimo.

— to Thee, Hear our pray'r, O Sav - ior,
— *træ.* O - ra pro - no - bis,

dolcissimo.

Let Thy mer - cy be on us.
O - ra pro no - bis.

rit.

The Gate of Heaven.

H. L. D'ARCY JAXONE.

BERTHOLD TOURS.

Andante religioso.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line and a piano accompaniment. The tempo is marked 'Andante religioso.' The key signature has two flats (B-flat major). The time signature is 6/8. The lyrics are: 'O-ver the snow-clad cit-y, the bells of the Min-ster rang. — And thro' the hoar-y clois-ters, the white-robed chil-dren sang, — And nest-ling 'mid the shad-ows, with-in the Min-ster door, — Two'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. There are dynamic markings such as *cresc.*, *dim.*, *pp*, and *mf*. The score is marked with 'Ped.' and '*' symbols.

O - ver the snow - clad cit - y, the bells of the Min - ster rang. — And

thro' the hoar - y clois - ters, the white - robed chil - dren sang, — And

nest - ling 'mid the shad - ows, with - in the Min - ster door, — Two

dim. *p* *poco rit.*

lit - tle waifs sought shel - ter, un - til the storm was o'er. They

dim. *p colla voce.*

a tempo. *sonore.*

heard the or - gan's mu - sic, float - ing thro' the chil - dren's hymn, And

sonore.

cresc.

saw the ta - per gleam - ing, when the lights were low and dim, And as the "Al - le -

cresc.

f *dim.* *p*

lu - ia" in the dis - tance died a - way, They whis - per'd in the

f *dim.* *p*

poco rit. *a tempo.* *p sostenuto.*

shad - ow, while the chil - dren knelt to pray: "Let us

poco rit. *p*

cresc.

here for - ev - er wait, Sure - ly this is—

f

Red. *

dim. *mf* *cresc.*

Heav - en's gate, Let us here for - ev - er

dim. *mf*

Red. * *Red.* * *Red.* *

f *rit. dim.* *p* *Tempo I.*

wait, Sure - ly this is Heav - en's gate!"

rit. *dim.* *p*

Red. * *Red.* * *Red.* *

Thro' the snow-clad cit - y a

p

Red. * *Red.* * *Red.* * *Red.* *

cresc.

home-less wan-d'rer strayed, And sought a pass-ing shel - ter, in the

cresc.

Red. * *Red.* * *Red.* * *Red.* *

dim. *pp*

place where pray'r was made; — He lis - ten'd in the dis - tance, un -

dim. *pp*

Red. * *Red.* *

cresc. *mf* *dim.*

to the song of praise — And heard the sweet old an - them, he

cresc. *mf* *dim.*

poco rit. *p* *dolce.*

sang in hap - pier days. — His wea - ry soul was waft - ed

colla voce. *pp una corda.*

Red. * *Red.* *

o - ver all the van - ish'd years, And child - hood's pray'r was whis - per'd

p *cresc.* *f.* *dim.*

thro' a mist of ho - ly tears, And ere the pray'r was end - ed, all his

p *cresc.* *f.*

tre corde.

sor - row pass'd a - way. For 'mid the ves - per mu - sic he had

dim. *p*

heard the an - gels say; "Wan - d'rer — thou — com - est

poco rit. *a tempo. p sostenuto.* *cresc.*

poco rit. *a tempo.*

late, O - pen still is — Heav - en's gate,

f *dim*

dim

Wan - d'rer thou — thou com - est late, O - pen

mf *cresc.* *f* *ff con passione.*

mf

Red. * *Red.* * *Red.* * *Red.* *

still is Heav - en's, Heav - en's gate"

colla voce. *dim. poco rit.* *p*

Red. * *Red.*

Lord, of my inmost heart's recesses.

Prayer. (Gebet.)

New English adaptation.

FERD. HILLER.

Moderato.

Lord of my in-most heart's re - cess - es, A - bide with me.
 Herr den ich tief im Her - zen tra - ge, sei du mit mir;

dol. *crescendo.* *p* *cres -*
 Sol - ace and joy 'mid all dis - tress - es, A - bide with me. O keep me in the
 du Gna - den - hort in Glück und Pla - ge sei du mit mir, Be - hü - te 'mich an

dol. *crescendo.* *p* *cres -*
 cen - do. *f* *p* *cresc.*
 day of pleas - ure From van - i - ty, And when my spir - it quails in ter - ror,
 Bor - der Freu - de vor Ü - ber - muth, und wenn ich an mir selbst ver - za - ge

dol.
 My shel - ter be. In vain my soul had up - ward striv - en,
 sei du mit mir. Dein Se - gen ist wie Thau den Re - ben,

Un - helped by Thee, But once Thy gra - cious aid is giv - en, All per - ils
 nichts kann ich selbst, doch dass ich kühn - das Höch - ste wa - ge sei du mit

f *decrease.*

flee, All per - ils flee. Through-out my life, true com-fort
 mir, sei du mit mir. O du mein Trost du mei-ne

p *dol.*

lend - ing, Thy light I see Oh when my day of life is
 Stär - ke, mein Son - nen - licht. bis an das En-de mei-ner

mf *f* *mf*

end - ing, A - bide with me, A - bide with me. Oh when my
 Ta - ge sei du mit mir, sei du mit mir; bis an das

f

day of life is end - ing, A - bide with me, with me.
 En - de mei-ner Ta - ge sei du mit mir, mit mir.

dol.

Jesus, Lover of my Soul.

CHARLES WESLEY.

BERTHOLD TOURS.

Lento e religioso.

p *dim.*

Je - sus, Lov - er of my soul, Let me to Thy bo - som fly,

p

cres - cen - do. *f*

While the gath' - ring wa - ters roll, While the tem - pest

cres - cen - do. *f*

p *cresc.*

still is high, Hide me, O my Sav - ior, hide, Till the storm of

p *cresc.*

mf *pp molto rit.*

life be past; Safe in - to the ha - ven guide, O re - ceive my soul at

mf *pp colla voce.*

a tempo.

last.

p dolce.

p poco agitato. *mf*

Other re-fuge have I none, Hangs my help-less soul on Thee;

mf

p *f*

Leave, ah leave me not a-lone, Still sup-port and com-fort me.

p *f*

mf *cresc.*

All my trust on Thee is stayed, All my help from Thee I bring;

mf *cresc.*

pp tranquillo.

Co-ver my de-fence-less head With the sha-dow of Thy wing.

pp legato.

With the sha - dow of Thy wing.

p a tempo.
Plen - teous grace with Thee is found, Grace to cleanse from ev'- ry sin,

cres - cen - do.
Let the heal - ing streams a - bound, Make and keep me

mf con espress.
pure with - in, Thou of life the foun - tain art,

Free - ly let me take of Thee; Spring Thou up with -

in my heart, Rise to all e -

cresc.

ter - ni - ty. Thou of life the foun - tain art,

f *p* *cres* *cen*

Free - ly let me take of Thee; Spring Thou up with -

do *al* *f* *grandioso.*

in my heart Rise to all e - ter - ni -

molto rit. *ff*

ty.

a tempo. *rit.* *dim.* *p*

Far o'er the stars there is rest.

(Über den Sternen ist Ruh.)

FRANZ ABT.

Andante.

Far o'er the stars there is rest, —
Über den Ster-nen ist Ruh, —

Far o'er the stars there is rest, — Tho' earth-ly sor-rows press sad —
Über den Ster-nen ist Ruh. — Dul-de, o dul-de hie-nie —

ly, Tho' grief and an-guish strive mad — ly, Soon thou shalt taste, oh, how
den, wen' dir zu lei-den be-schie — den, dor-ten in e-wi-gen

glad — ly, Peace in the home of the blest! — No storm-y
Frie — den, la-chet nur Won-ne dir zu. — Was dich hie —

cares shall come nigh — thee, Sorrows and sad-ness pass by — thee.
 nie-den ge - trof - fen, o welch ein se - li - ges Hof - fen:

Far o'er the stars there is rest, — Far o'er the stars there is rest.
 Ü-ber den Ster-nen ist Ruh, — ü-ber den Ster-nen ist Ruh.

f *pp rit.*

Far o'er the stars there is rest,
 Ü-ber den Ster-nen ist Ruh,

p

— Far o'er the stars there is rest. — Bear then thy bur - den, un -
 — ü-ber den Ster-nen ist Ruh. — Dul - de, o dul - de auf's

pp

tir - ing, Soon shalt thou win thy de - sir - ing,
 Neu - e, dor-ten, in e - wi-ger Bläu - e,

Oh, what a prom - ise in - spir - - - ing, Peace shall come
 woh - net nicht Kum - mer, nicht Reu - - - e, dor - ten ge -

ten.
 un - to thy breast! _____ What tho' the clouds were a -
 ne - sest auch du. _____ Was dir die Wun - den ge -

round — thee, Bliss at the last shall have found — thee,
 schla - - gen, musst es ge - dul - dig er - tra - - gen:

Far o'er the stars there is — rest, Far o'er the
 Ü - ber den Ster - nen ist — Ruh, ü - ber den

stars there is rest. —
 Ster - nen ist Ruh. —

The King of Love my Shepherd is.

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SIR HENRY BAKER.

Moderato, quasi allegretto.

GOUNOD.

p *cresc.*

The King of Love my— Shep-herd is, Whose good - ness fail - eth

p *p*

nev - er; I noth-ing lack if I — am His, And He is mine for -

cresc. *cresc.*

ev - - er. Where streams of liv - ing wa - ters flow, My ran-somed soul He

p

cresc. *dim.*

lead - eth, And where the ver - dant pas - tures grow, With food ce - les - tial

cresc. *dim.*

cresc. rit. dim. a tempo.

feed - eth. The King of Love my Shep-herd is, —

p cresc. rit. dim. a tempo.

dolce.

Per-verse and fool - ish oft I strayed, — But yet in love He

dolce.

p rall. cresc. f. dim.

sought me, And on His shoul-der gent - ly laid, And home, re-joic - ing,

rall. cresc. f. dim.

p a tempo. accel. cresc.

brought me. In death's dark vale I fear no ill, With Thee, dear Lord, be-side me; Thy

p a tempo. accel. cresc.

pp

rit. f rall. p a tempo.

rod and staff my com-fort still, Thy cross be-fore to guide me. — And

rit. f dim. e rall.

so, through all the length of days, — Thy good - ness fail - eth

Ad. * *Ad.* * *Ad.* *

nev - er; Good Shep - herd, — Good Shep - herd, — may I

cresc. *cresc.* *cresc.*

sing — Thy praise, — may I sing — Thy

rit. *rit.*

praise — For - ev - er, — and for-ev - er.

ad lib. *f* *colla voce* *mf a tempo.*

grandioso. *f* *colla voce* *mf a tempo.*

Ad.

cresc. *dim.* *rall.*

Lead, kindly Light.

JOHN HENRY NEWMAN.

ARTHUR S. SULLIVAN.

Moderato.

Lead, kind-ly Light, a - mid th'en-cir-ling gloom, Lead Thou me on! The

night is dark, and I am far from home; Lead Thou me on! Keep Thou my feet; I

do not ask to see the dis-tant scene: one step e-nough for me.

I was not ev-er thus, nor pray'd that Thou Should'st lead me on, I

cresc. *mf* *f*

lov'd to choose and see my path; but now— Lead Thou me on! I lov'd the gar-

dim. *p*

- ish day, and, spite of fears, Pride rul'd my will; Re-mem-ber not past years!

f *f* *p*

So long Thy Pow'r has blest me, sure it still Will Lead me on, O'er moor and

cresc. *mf* *f*

fen, o'er crag and— tor-rent, till The night is gone; And with the morn— those An-gel

cresc. *mf* *f*

dim. *pp slower.*

fa - ces smile, Which I have lov'd long since, and — lost a - while!

dim. *pp slower.*

Litany for the Feast of All Souls.

FRANZ SCHUBERT.

Andante. *p*

1. Rest all souls, all
 2. Love be - fill - ed
 3. Ye who glad - den
 1. *Ruh'n* in *Frie* - den
 2. *Lie* - be - vol - ler
 3. *Und* die nie der

∞

souls — in peace — rest; Those who break from
 souls — of maid - ens, Ye whose tears have
 most — in sun - light, Ye who bet - ter
al - le *See* - len, *die* voll - bracht ein
Müd - chen *See* - len, *de* - ren Thrä - nen
Son - ne lach - ten, un - ter'm Mond auf

woe — and con - test, Those but called to sweet - er morn, —
 ne'er — been num - bered, Ye in whom hid love has slum - bered,
 love — the moon's light Un - to ev' - ry soul it's own light
ban - ges *Quä* - len, *die* vol - len - det *sii* - ssen Traum, —
nicht — zu zäh - len, *die* ein fal - scher *Freund* ver - liess, —
Dor - nen wach - ten, *Gott*, im rei - nen *Him* - mels - licht, —

Wear-y lives and new-ly born, Culled from out the world to Sleep's breast
 Ye whom love has sweet-ly pressed, All from out the world on Sleep's breast
 God shall give from out the light Of his Heav-en! so on Sleep's breast
le-bens-satt, ge-bo-ren kaum, aus der Welt hin-ü-ber schie-den;
und die blin-de Welt ver-stieß; Al-le, die von hin-nen schie-den,
einst zu seh'n von An-ge-sicht; Al-le, die von hin-nen schie-den,

Rest all Souls, in ruth and peace rest.
 Rest all Souls, in ruth and peace rest.
 Rest all Souls, in ruth and peace rest.
Al-le See-len ruh'n in Frie-den!
al-le See-len ruh'n in Frie-den!
al-le See-len ruh'n in Frie-den!

pp

crese.

O Lamb of God.

(Agnus Dei.)

GEORGES BIZET.

Moderato. (♩ = 88.)

The first system of the piano accompaniment for 'O Lamb of God' by Georges Bizet. It is in 3/4 time, marked Moderato with a tempo of 88 beats per minute. The music is in B-flat major. The right hand features a melody with eighth-note patterns and some chords, while the left hand provides a harmonic foundation with chords and moving lines. Dynamics include forte (f) and pianissimo (pp).

Allegro mod^{to} (♩ = 108.)

The second system of the piano accompaniment. It continues the piece with a more rhythmic and lively feel, marked Allegro mod^{to} at 108 beats per minute. The right hand has more active eighth-note passages, and the left hand features a steady eighth-note accompaniment. Dynamics include pianissimo (pp), ritardando (rit.), and piano (p).

dolce espressivo.

The third system of the score, featuring the vocal line and piano accompaniment. The tempo is marked *dolce espressivo*. The vocal line is in B-flat major and contains the lyrics: "Lamb of God, Thou that tak-est a-way the world's guilt, A - gnus De - i! qui tol - lis pec - ca - ta mun - di,". The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

O have com - pas - sion, have com - pas - sion up-on us.
mi - se - re - re, mi - se - re - re no bis.

sf Lamb of God, Thou that tak - est a - way the world's guilt,
dim. A - gnus De - i! qui tol - lis pec - ca - ta mun - di,

p Have com - pas - sion, have com - pas - sion, have com - pas - sion up -
mi - se - re - re, mi - se - re - re, mi - se - re - re

f on us. Lamb of God, Lamb of God, Thou that tak - est a - way the
p no - bis. A - gnus, A - gnus De - i! qui tol - lis pec - ca - ta

sf *p* *sf* *p* *cresc. molto.*

world's guilt. Lamb of God, Lamb of God, — Thou that — tak — est a-way the
 mun — di, A — gnus, A — gnus De — i! qui tol — lis pecca — ta

sf *p* *sf* *p* *cresc. molto.*

ff *p* *cresc. molto.*

world's — guilt, May Thy peace — be with us. — Lamb of God — may Thy
 mun — di, do — na no — bis pa — cem. — A — gnus De — i! — do — na

ff *dim.* *p* *cre — scen — do molto.*

allargando. *ff'*

peace, Thy peace be with us, may Thy peace be with us.
 pa — cem. A — gnus De — i! do — na no — bis pa — cem.

allargando. *ff* *f*

p *ff rit. molto.*

Thy peace, Thy peace, may Thy peace be with us.
 Do — na no — bis, Do — na pa — cem. —

pp *ff rit. molto.*

Babylon.

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MICHAEL WATSON.

Poco andante.

mf *cresc.*

Ped. * Ped. *

f *rall.*

* Ped.

Quasi Recit.

cresc. *p a tempo.* *cresc.*

Our harps were tun'd to sing Thy praise, For Thou art Great, O

Ped. * Ped. * Ped. * Ped. *

Lord! Our voices all in joy up-raised — To Thee, with one ac-

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

agitato.

cord! When, as we sang, the din of war

mp

cresc.

Broke on the tran - quil morn, And cap - tive we, from

cresc.

f

ad lib.

na - tive land And all we lov'd, were torn!

a tempo.

colla parte. *pp* *p* *dolente.*

rall.

Andante.

By the wa - ters of Ba - by-lon sat we down,

p tranquillo.

Wea - ry and sad of heart; Our thoughts to Zi - on

still would flow, And tears, un-bid - den, start; And

rit. tears, un - bid - den, start. *f* *a tempo.* Je - ru - sa - lem, Je -

colla voce. *cresc.* *f* *a tempo.*

ru - sa - lem! We cried a - loud in grief, And

pray'd to Thee, O Lord, that Thou Might send our souls re -

lief; — And pray'd to Thee, O Lord, that Thou Might send our souls re -

rall.

f

rall.

lief.

p a tempo.

rit.

Lento.

Si - lent our harps that late were strung, Whose cords in woe, we sev - er; Yet

pp

cresc.

still in Thee we place our trust, Whose mer - cy liv - eth ev - er, Whose

cresc.

rit.

molto rall.

f

a tempo.

mer - cy liv - eth ev - er! Je - ru - sa - lem, Je -

cresc. e rit.

molto rall.

f a tempo.

ru - sa - lem! In hope we cry to

Thee, We know, with - in our

cresc. heart of hearts, The Lord will set us free; *ff* The

Lord, the Lord, The Lord will set us

free!

Lord! vouchsafe Thy loving kindness.

ROSSINI.

Allegro maestoso. (♩ = 100.)

ff *ff* *pp*

dolce.

ff *pp* *pp*

p

Lord! vouch-safe thy lov - ing kind - ness, hear me in my

sup - pli - ca - tion, and con - si - der my dis - tress.

f

ff

Lord! vouchsafe thy lov - ing kind - ness, hear me—

ff

in my sup - pli - cation, and con - sider

ff *pp*

my dis - tress. Lo! my spir - it fails _____ with -

pp *f* *sf* *f*

in me, Oh! re - gard me with _____ com -

p *sf* *sf* *sf*

pass - ion, Oh! _____ re - gard me with _____ com - pass - ion,

p

and ——— for - give ——— for - give me all my sin.

Lo! my spir - it fails with - in me,

Oh, re - gard me with com - pass - ion,

and for - give, for - give me all my sin. ———

a piacere.

col canto.

a tempo.

Let thy pro - mise be my re - fuge, Oh be gra - cious

and re - deem me save me from e - ter - nal

death! Oh! be gra - cious, and re - deem me,

save me from e - ter - nal death! Let thy promise be my

re - fuge, Oh! be gra - cious, and re - deem me; Oh! be gra - cious and re -

deem me, save me from e - ter - nal

death! Let thy pro-mise be my re-fuge: Oh! be gra-cious, and re-

deem me, Oh! be gra-cious, and re-deem me, save me from

e-ter-nal death, save

me from e-ter-nal death.

p *ff* *p* *pp*

The Golden Pathway.

ARTHUR S. IVES.

HAMILTON GRAY.

Andante cantabile.

mf *rall.*

con molto espress.

p

There is a path-way in this vale of sor-row, Where all is peace, and shadows flee a-

way; There is a hope, one ev-er bright to-mor-row, That leads us on to ev-er-last-ing

maestoso.

marcato.

day. One stead-fast light is ever brightly burn-ing, Thro' all the dark-ness

poco cresc.

of a world of tears, And, as to heav'n our hearts are up-ward turn - ing,

largamente. *rall.* *Andante mod. con moto.*

Out of the gloom the gold-en light ap-pears, Guide Thou our

con melodia marcato.

feet, — O Great E - ter - nal Fa - ther, Guard us and

keep — us in the nar - row way; — Great is Thy

marcato.

Name, — and won - drous Thy cre - a - tion, Lead Thou us

on ——— to ev - er - last - ing day. ——— *ff* Guide Thou our

feet, ——— O Great E - ter - nal Fa - ther, *rall* Lead Thou us

colla voce.

on to ev - er - last - ing day. ——— *mf*

Earth has its flow'rs, we love them and we

rall. *p* *p*

cher - ish, Bright are the pathways oft our feet have trod, But bright - er still, the flow'rs that never

per-ish, Strew-ing the path that leads us on to God There we shall know the

marcato cresc.

Great and Ho-ly Cit-y Which we have lov'd and long'd on earth to see,

marcato.

Where all who jour-ney o'er life's darksome path-way, Shall live and love thro' all e-

cresc. *allargandc.* *rall.*

ter-ni-ty. Guide Thou our feet, — O

con melodia marcato.

Great E-ter-nal Fa-ther, Guard us and keep — us

in the nar - row way, — Great is Thy Name, — and

won - drous Thy cre - a - tion, *maestoso.* Lead Thou us on — to

ev - er - last - ing day, — *ff* Guide Thou our feet, — O

Great E - ter - nal Fa - ther, *molto rall. e maestoso.* Lead Thou us on to ev - er -

last - ing day! — *colla voce.* *fff*

Thy will be done!

ALOIS VOLKMER.

BARRI.

Maestoso.

Maestoso. *mf*

The piano introduction is in 2/4 time, featuring a melody in the right hand with eighth-note patterns and a bass line with quarter notes and rests. The key signature has one flat (B-flat).

Recit.

p Wea - ry the way, heav - y the cross we bear, Bit - ter the cup of sor-row, deep our

col canto. *a tempo.* *fp col canto.*

The vocal line begins with a recitative section marked *p*. The piano accompaniment starts with a *col canto* section, followed by an *a tempo* section, and then a *fp col canto* section. The piano part features chords and moving lines in both hands.

mf a tempo. care; Yes, list! He calls in tones no storm shall drown, "I, too, have borne the Cross,

sf *mf*

The vocal line continues with the second verse. The piano accompaniment includes a *sf* (sforzando) marking and a *mf* (mezzo-forte) section. The piano part features chords and moving lines in both hands.

rall. to gain the Crown."

1. The shades fell o'er Geth-se - ma -
2. Un - to the sleep-ers com - eth

rall. *a tempo.* *mf* *p*

The final section begins with a *rall.* (rallentando) marking. The vocal line concludes with the words "to gain the Crown." and two alternative endings. The piano accompaniment includes a *rall.* section, an *a tempo* section, and a *p* (piano) section. The piano part features chords and moving lines in both hands.

ne, And Je - sus said "Draw near! Ye cho-sen Three, — come watch and
He, His time now is at hand; Could ye not watch — one hour with

pray, That ye no harm may fear!" But while a - part He breath'd the
me? The Sav-ior's lips de - mand. So we too oft - en need that

mf *dim.*

cresc. *dim.*

sigh "Oh, Fa - ther, as Thou wilt," In sleep they lay, nor
call, Our thought-less sleep to break, To turn to Him, who

heard His cry Of sor - row for our guilt. Teach us, Fa-ther, to
for us all Hath suf-fer'd, for our sake. Teach us, Fa-ther, to

rall. *dolce.*

rall. *p* *ben legato.*

pray ,to Thee, With Thy be - lov - ed Son, — In life's dark hour, "If
think of Thee, With Thy be - lov - ed Son, — In life's dark hour, so

cres *cen*

cres *cen*

this must be, "Fa-ther, Thy will be done!"
 let it be: "Fa-ther, Thy will be done!"

do. *mf* *marc.*

Teach us, Fa-ther, to pray to Thee, With Thy be-lov-ed
 Teach us, Fa-ther, to think of Thee, With Thy be-lov-ed

Son, In life's dark hour, If this must be,
 Son, In life's dark hour, so let it be:

f

Fa-ther, Thy will be done, Thy will be done!"
 Fa-ther, Thy will be done, Thy will be done!"

più lento.

done!"

ff

Glory to Thee, my God, this night.

(An Evening Song.)

BISHOP KEN.

CHAS. GOUNOD.

Moderato.

p *cresc.* *dim.*

Glo - ry to Thee, my God, this night, For all the bless-ings of the

cresc. *cresc.* *dim.*

light; Keep me, O keep me, King of Kings, Be-neath Thine own Al-might - y

wings. For-give me, Lord, for Thy dear Son, The ill that I — this day have

p *p* *p* *cresc.* *dim. e rall.*

done, That with the world, my-self and Thee, I, ere I — sleep, at peace may

p a tempo. *cresc.*
 be— Teach me to live,— Teach me to live that I may

a tempo.
p cresc.

dim. e rit. *p a tempo.* *cresc.*
 dread The grave as lit - tle as my bed;— Teach me to die,— Teach me to

a tempo.
dim. e rit. *p cresc.*

maestoso. un poco rit. *f* *a tempo.* *p*
 die, that so I may Rise glo-rious at the judg-ment day. O may my

f colla voce. *maestoso.* *p a tempo.*

mf cresc.
 soul— on Thee re - pose, And may sweet sleep mine eye - lids close, Sleep that shall

p mf cresc.

f *p*
 me more vig²-rous make To serve my God when I a - wake. Then shall the

dim. *p*

cresc. *dim.* *p* *cresc.*

dawn of morn-ing's glow, Shed ra - diance on my life — be - low; And all my

cresc. *dim.* *p* *cresc.*

f

be - ing glad - ly sing The praise of my E - ter - nal

f

King, The praise of my E - ter - nal King, — The

f un poco allargando.

rit. *ff*

praise of my E - ter - nal King.

rit. *ff* *a tempo.*

decresc. *dim.*

When I think upon Thy goodness.

HAYDN.

Andante.

p

When I. think up-on Thy

p

good-ness, And re - call Thy ten-der care, Then, O Lord, my heart con-fess-eth, How

large Thy boun-ties are. For Thy love it ev-er

f *p*

floweth, Like the sea, it hath no bound; When in grief my heart was bro-ken, Then, O

Lord, I mer-cy found, I mer-cy found, When in grief my heart was bro-ken, Then, O

Lord, I mer-cy found, Then, O Lord, — O — Lord, I mer-cy found, I mer-cy

found. When I

think up-on Thy good-ness, And re - call Thy tender care, Then, O Lord, my heart con-

fess-eth, How large Thy bounties are. For Thy

love it ev-er floweth, Like the sea it hath no bound, When in grief my heart was

bro-ken, Then, O Lord, I mer-cy found, Then, O Lord, I mer-cy found.

When in grief my heart was bro - ken, Then, O Lord, I mer-cy found, Then, O

Lord, then, O Lord, I mer-cy found, Then, O Lord, O Lord, I mer-cy found.

Holy, Holy, Lord God Almighty.

HANDEL.

Largo.

dolce.

Ho - ly, Ho - ly, Lord God Al - might - y; Ho - ly, Ho - ly, who was, and

p

is, ——— and is ——— to come. Ho - ly, Ho - ly,

cresc. *mf* *p*

Lord God Al - might - y, God ——— Al - might - y, God ——— Al - might - y;

who — was, and is, — and is — to come. Ho - ly, Lord God Al -

might - y, who was, and is — to come.

Who shall not glo-ri-fy Thy name for Thou — art ho - ly, Thou

on-ly art the Lord; Who shall not glo - ri-fy Thy name for Thou art ho-ly, for

Thou art ho - ly, Thou on - ly art the Lord. Ho - ly, ho - ly,

Lord God Al-might-y, Ho-ly, ho-ly, who was, and is,

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are "Lord God Al-might-y, Ho-ly, ho-ly, who was, and is,". The piano part consists of chords and moving lines in both hands.

and is to come. Ho-ly, ho-ly, Lord God Al-might-y,

cresc. *mf* *p*

The second system of the musical score. The vocal line continues with "and is to come. Ho-ly, ho-ly, Lord God Al-might-y,". The piano accompaniment includes dynamic markings: *cresc.* (crescendo), *mf* (mezzo-forte), and *p* (piano).

God — Al-might-y, God — Al-might-y, who — was, and is, — and is — to

The third system of the musical score. The vocal line continues with "God — Al-might-y, God — Al-might-y, who — was, and is, — and is — to". The piano accompaniment continues with chords and moving lines.

come. Ho-ly, Lord God Al-might-y, who was, and is — to

mf

The fourth system of the musical score. The vocal line continues with "come. Ho-ly, Lord God Al-might-y, who was, and is — to". The piano accompaniment includes the dynamic marking *mf* (mezzo-forte).

come.

mf

The fifth system of the musical score. The vocal line continues with "come.". The piano accompaniment includes the dynamic marking *mf* (mezzo-forte). The system ends with a double bar line.

The Lord my Shepherd is.

(Mein Gott der ist mein Hirt.)

New English adaptation.

FRANZ LISZT.

Andante un poco mosso.

pp *mf* *sempre. p* *cresc.* *f* *sfz* *trem.*

And. *And.* *And.* *And.*

The Lord my shep - herd is!
Mein Gott, der ist mein Hirt!

Andante placido ma sempre un poco mosso.

The Lord my shep-herd
Mein Gott der ist mein
simile.

mf dolce. pp mf pp mf pp mf pp

And.

is
Hirt, Safe with
Wo ich

Him I rest
geh' und steh'.

*And. * And.*

The Lord my shep-herd
Mein Gott, der ist mein

pp pp pp pp

is
Hirt, Safe with
wo ich

Him _____ I _____ rest _____
 geh' _____ und _____ steh'.

Red. *Red.*

sotto voce.
 He _____ is my
 Wo _____ er mich

rit.

Red. *

Guide, _____ He _____ is my
 führt, _____ wie _____ er mich

dolce.

p

Red. *Red.* *

Guide; _____ what shall _____ I
 führt, _____ Was fehlt _____ mir

dolce.

p

Red. *Red.* *poco a poco cresc. e un*

poco accelerando.
 fear? _____ what shall _____ I
 je? _____ Was fehlt _____ mir

poco accelerando.

Red. *

fear?
je?

rinforzando.

Red.

sempre dolce.

He lead
Jetzt ruh',

dim

dolce.
sempre una corda.

* *Red.*

eth, He lead eth me
— jetzt lagr' — — — — — ich mich

by sweet wa - ters, green fields,
am — — — — — Bach — — — — — der Au'

* *Red.*

* *Red.*

He lead
Jetzt ruh',

* *Red.*

eth, He lead - - - eth me
— jetzt lagr' — ich mich

by sweet wa - ters, green fields,
am Bach der Au'

* *Ad.* *

In fields of ten - der
Auf grü - nen - der

Ad. * *Ad.*

grass And by the wa - ters of qui -
Au' am küh - len - den Bach, in Mor -

* *Ad.* * *Ad.*

et - ness. un
gen - thau. My
Dann

rit.

*

poco più mosso.

Guide, my Guide is He, What shall I fear?
 weckt und führt er mich, er füh - ret mich

He leadeth me in righteous ways,
 richtigen Weg's, siche - ren Steg's,

mf

restores my soul re - stores my soul. He leadeth
 mit neuem Muth zu neu - em Gut, richtigen

cresc.

me in righteous ways restores my soul, re -
 Weg's, si - chern Steg's mit neuem Muth zu

ff *p*

stores my soul, re - stores my
 neu - em Gut, zu neu - em

p

soul.
Gut.

p

do.

pp

do.

dolce.

E'en in the vale of death wherefore should I fear? My—
Und auch im Thal der Nacht, wa-rum fürcht'ich mich? meines

cres *cen*

shep - herd's near, My — shep - herd's near, I
Hir - ten Stab, mei - nes Hir - ten Schall, die

p *cres* *cen*

do.

trust — in Him!
trö - sten mich.

do. *sf*

do.

E'en in the vale of death, what
Und hin - ter Grau'n und Nacht, im

pp

shall I fear? His rod, His staff, rod — and
dunklen Thal sie - he da steht Fein - de da

mf *cresc.*

Ped.

staff, they comfort me, they comfort
seht mein Freuden - mahl, mein Freuden

ff *colla parte.*

** Ped.* *Ped.* ***

Più mosso. con passione.

me, An - noint - est Thou my head, — my
mahl, seht Freu - den-Oe - les trieft mein

agitato molto. *mf*

head with oil,
lo - ckigt Haar, *più accelerando.*

head with oil, My cup run-neth o'er, My
lo - ckigt Haar, Be - cher, du schwebst, Be -

cres *cen* *do.*

Red. * *Red.* * *Red.* * *Red.*

run als - trun - neth o'er.
ken gar.

cup run-neth o'er,
cher, du schäumist, run als - trun - neth
ken

molto *string.* *e* *rin - for*

Red. * *Red.* * *Red.*

ritard. **Allegro appassionato.**

o'er.
gar.

zando. *ff* *sf*

poco rit. *

ff

His
Gut

sf

a tempo.

bless - - - ings are with me ev - er, Are with me ev - er -
 Heil - - - wird stets um mich sein, - wird stets um mich

a tempo.

more!
 sein!

ff

ff

His
 Gut

ritard.

bless - - - ings are mine for - ev - er, Are mine for-ev - er
 Heil - - - wird stets um mich sein, wird stets um mich

Tempo I. (Andante mosso.)

more!
 sein.

p

The Lord my
 Mein Gott der

shep - - - - - herd is, what
ist - - - - - mein Hirt, was

shall I fear? what
fehlt mir je, was

cre - - - - - scen - - - - - do.

shall I fear?
fehlt mir je?

rinforz.

Ev - er - more,
Im - mer - dar,

loco.

dim.

p

ev - er - more dwell I in the house of the
im - mer - dar bleib' ich im Haus des

Lord, And ev - - - er -
Herrn, und im - - - mer

espressivo.
more dwell I in the house of the
dar bleib ich im Haus de

Lord, Ev - er - more, ev - er -
Herrn, im - mer - dar, im - mer -

more, dwell I in the house of the
dar bleib' ich im Haus des

ritard.
Lord, the house of the
Herrn, im Haus des

Lord,
Herrn!

f

red. * *red.*

The
Mein

Lord
Gott,

* *red.* *

The
mein

Lord
Gott,

red. * *red.*

rit.

my shep-herd is,
der ist mein Hirt!

red. *

ritenuto e smorzando.

sf

14417 *red.* * *red.* * *red.* *

Forever with the Lord.

MONTGOMERY.

GOUNOD.

Moderato maestoso.

f

p

dim.

p

For - ev - er with the Lord! —

A-men, so let it be; — Life from the dead is in that word,

cresc.

f

Life from the dead — is in that word, 'Tis im-mor - tal - i - ty. —

cresc.

f

Here in the bod - y pent, — Ab - sent from Him I roam, —

p

Ab - sent from Him I roam, — Yet night - - ly pitch my

cresc. *p* *dim.* *p*

mov - ing tent, A day's march near - er home, — Yet

night - ly pitch my mov - ing tent, — A day's march near - er

cresc. *rit.* *p* *cresc.* *rit.*

home. "For - ev - er with the

f a tempo. *dim.* *p*

Lord!" Fa-ther, if 'tis Thy will, — The prom-ise of that faith-ful word, The

cresc. prom - ise of that faith - ful word, E'en here to me — ful - fill, — Be

cresc.

Thou at my right hand, — Be Thou at my right

. hand, — Then can I nev - er fail, — Up -

cresc.

cresc.

mf hold Thou me and I shall stand, — Fight, and I must pre -

mf

sf

vail, — Up - hold Thou me and I shall stand, —

mf *cresc.*

cresc.

Fight, and I must — pre - vail. —

ff *rit.* *f* *rit.* *f* *tempo.*

So when my lat - est breath — Shall rend the veil in

dim. *p*

twain, — By death I shall es - cape from death, By death I shall es -

cresc. *cresc.*

cape from death, And life e - ter - nal gain. — Knowing as I am

p *f* *p*

known, — How shall I love that word, — How shall I love that

cresc.

p

cresc.

word, — And oft re-peat be - fore the throne, "For -

dim.

p

ev - er with the Lord!" — And oft re-peat be -

cresc.

p

cresc.

fore the throne, "For - ev - er with — the Lord!" —

f

rit.

f

rit.

f

rit.

ff

The Shadow of the Cross.

(L' ombra Della Croce.)

F. E. WEATHERLY, M. A.

ODOARDO BARRI.

Andante maestoso.

fp *fp*

p

rall.

The
Del

cloud - less noon - tide's gold - en rays Shine glad - ly o'er the Ho - ly
mez - zo gior - no il rag - gio d'or Si - ver - sa sul di - vin fan -

fp

Child, A - mong the flow'rs He darts and plays Be -
 ciul; Scher - zar il mi - rain mez - zo ai fior La -

fore His vir-gin moth-er mild. When lo! — a-gainst the gar-den
 ver - gin ma-dre mesta in cor, Ahi l'om — bra del fanciul di -

incalzando sino al.

walls and o'er — the o - pen sun-lit room — Wher - e'er He plays, — a
 vin Pro - jet - ta il mu - ro del giar-din — O - vun-que ei cor - re

a tempo.

shad-ow falls, — The shad - ow of His Cross of doom. —
 per gio - car, — Ahi l'om — bra del - la Cro-ce ap - par. —

rit. un poco.

col canto.

rall.

Più lento.

Hear us, O Lord, Help us to be — child - like, con -
 O - di, Si - gnor, Noi t'im - plo - ria - mo A te si -

tent - ed, And more and more like Thee, — Hear us, O Lord,
 mi - li Ci ren-da il tua fa - vor — O - di, Si - gnor,

Help us to see — no love, no hope of joy — a - part, a - part from
 Noi tin - vo - chia - mo Dif - fon - di spe-me e amor Si - gnor, ne' no - stri

Thee —
 cor. —

rall.
dim. *pp*

And still He plays in pure sweet glee and still her eyes with tears are
 Ei lei-to-an-cor gio - can-do va, E in pian-to sta la madre an-

fp

dim. He knows not that she weeps to see the shad-ow loom-ing o - ver
 cor, — Che l'om-bra ve-de e di ter-ror So - spi - ra, pian-ge, ed ei - nol

incalzando sino al.

Him. And so in glad and gloomy hours, a cross our
 sa. Qual l'om - bra quel di - vin se - gui, Ne' no - stri

incalzando sino al.

a tempo.

life's wide gar - den fair, Wher - e'er we go a shad - ow lowers, the
 lie - tie tri - sti di, Ahi del - la cro - ce che por - tiam, Ci

a tempo.

rit. un poco.

Shad - ow of the Cross we bear.
 se - gue l'om - bra o - vun - que an - diam.

col canto. *rall.*

Più lento.

Hear us, O Lord, Help us to see
 O - di, Si - gnor, col - la tua a - i - ta

p

Life's shad - ow chang - ing to per - fect light in Thee,
 In lu - ce l'om - bre si mu - tan del - la vi - ta;

Hear us, O Lord, Grant us to see,
Mi - ti ci ren - di, Deh! tu c'ap - pren - di

Heaven's glo - ry round us and to dwell, to dwell with
Che gio - ja e a - mor non vé, Si - gnor, lon - tan da

Thee, To dwell with Thee, To dwell with
te, Lon - tan da te Lon - tan da

Thee, with Thee, To dwell with Thee.
te Lon - tan, Lon - tan da te.
col canto.

One sweetly solemn thought.

PHOEBE CAREY.

R. S. AMBROSE.

Andante.

One sweet-ly sol-lemn thought,

Comes to me o'er and o'er, I am near-er home to-day, Than I've

ev-er been be-fore. Near-er my Fa-ther's house, Where the

cresc.

ma - ny man - sions be, Near - er the great white throne, —

pp

Near - er the crys - tal sea. Near - er the bounds of life, Where we

pp

lay our bur - dens down, Near - er leav - ing the cross, —

Near - er gain - ing the crown. But ly - ing dark - ly be - tween, —

Wind-ing a-down thro' the night, — Is the si - lent un - known stream, That

leads at last to the light. Fa-ther, be near when my

rall.

feet Are slip - ping o'er the brink, For it

may be I am near - er home, Near - er now, than I think.

O come hither, and hearken.

PSALM LXVI. 14-15

L. GORDIGIANI.

Andante con moto. *semplicemente.*

O come hith-er, and

heark-en, ye that fear God, I will tell you what He hath done, hath

done for my soul, — I call-ed un-to Him, I call-ed un-to

Him, — I call-ed un-to Him, un-to Him — with my mouth, I

rall. *a tempo.* *p* *cresc* *p* *p* *rall.* *p* *rall.*

call - ed, I call - ed, I call-ed un-to

Him, and gave Him prais - es, — I call-ed un-to Him and gave Him prais -

es, — I call-ed un-to Him, and gave Him prais - es, — and gave Him prais-es,

gave Him prais-es with — my tongue, and gave Him prais - es,

O come hith-er, and heark-en, all that fear God!

I will tell you what He hath done, hath done for my soul, — What He hath done, what He hath

done for my soul. — *p* O come hith-er, and heark-en, *p* O come hith-er, and heark -

affrett. - - - en, all that fear God. *pp*

p that fear God, — that fear *pp* *accelerando sino al fine.*

God. *rall.* *pp*

The Palms.

(Les Rameaux.)

J. FAURE.

Andante maestoso.

f 3 3 3 3

p 3 3

O'er all our way the palms and bloom - ing flow'rs, —
 Sur nos che - mins les ra - meaux et les fleurs —

Send forth their per - fume on our fes - tal day, —
 Sont ré - pan - dus dans ce grand jour de fé - té,

p e cresc. *ff*

Je - sus ap - pears; He comes to dry our tears. —
 Je - sus s'a - vance, il vient sé - cher nos pleurs —

Straight - way the crowds come near and hom - age pay. *rall.*
 Dé - ja la foule à l'ac - cla - mer s'ap - prête,

a tempo.
 Sing all the na - tions! chant His praise!
 Peu - ples chan - tez, chan - tez en chœur,

Loud let your voic-es sound! let all glad an - thems raise, Ho -
 Que vo - tre voix a no - tre voix ré - pon - de Ho -

san - - - na! Glo - ry to God!
 san - - - na! gloi - re au Seigneur!

ff

slargando. *Largo.*

Bless - ed is He who comes, bring - ing sal - va -
 Be - ni ce-lui qui vient sau - ver le mon -

tion! —
 de! —

2. His voice is heard, and na-tions
 3. Oh then re-joice, e'en thou, Je -
 2. Il a par-lé le peu-ples
 3. Re - jou - is toi, Sain-te Je -

at the sound — Once more re-gain that free-dom sought in vain, —
 ru - sa - lem, — Thy chil - dren all sing their Re - deem - er's name, —
 à sa voix — Ont re - cou-vré leur li - ber - té per-du - e
 ru - sa - lem, — De tes en-fants chan-te la dé - li-vran - ce

p e cresc. *ff*

Hu - man - i - ty doth ev' - ry where a - bound, —
 For by His grace, the God of Beth - le - hem, —
 L'hu - ma - ni - té don - ne à cha - cun scs - droits, —
 Par cha - ri - té le Dieu de Beth - lè - em —

Light now to all the world is giv'n a - gain.
 Brings the new faith, and hope con - firms the same.
 Et la lu-mière est à cha - cun ren - due;
 A - vec la fois t'ap - por - te l'es - pe - rance.

rall. *cresc.* *ff* *slargando.*

Sing, all the na - tions! chant His praise!
 Peu - ples chan-tez, chan - tez en chœur,

mf

Loud let your voices sound, let all glad an - thems raise; Ho -
 Que vo - tre voix a no - tre voix ré - pon - de, Ho -

p *cresc.* *f*

san - - - na! Glo - ry to God!
 san - - - na! gloi - re au Seigneur!

slargando. *3* *2* *Largo.* *3*
 Bless - ed is He who comes bring - ing sal - va -
 Be - ni ce - lui qui vient sau - ver le mon -

slargando.

tion. —
 de! —

1. 2. % 3. or last time.

Ecce Homo.

M. PICCOLOMINI.

Largo molto. *Andante.*

One winter eve, lone in the waning

light, I sat and mourn'd, and fear'd the coming night; For, in a dim-lit si-lent room, a -

bove, Lay all my joy, mine on-ly earth - ly love, Sick un-to death! No

sound but the night-wind in the eaves Sad - ly sigh-ing; And the

rush-ing and the rust - ling of the leaves, Dead, or dy-ing. 'Mid burning

mf *p* *rall.* *a tempo.* *rall. con passione.*

8

agitato.

tears, dis-traught, be-reft, and dazed, In deep de-spair to Heav'n I wild-ly gazed, And cried a -

p

Rec. * *Rec.* * *Rec.* * *Rec.* *

rall. **Largo.**

loud with up-lift clenched hands: "Is there no help in Heav'n? Is there no help in

colla voce. *colla voce.*

Rec. * *Rec.* *

doloroso.

Heav'n? No help?" My cry was

p

Rec. * *Rec.* * *Rec.* * *Rec.* *

Moderato. Quasi recit.

hushed, for lo! from out the hearth The fall-ing em-bers cast a lu-rid light Up-on the

rall.

wall, where hung in som-bre frame An "Ec-ce Ho-mo", wrought by won-drous hand. En -

rall.

8

Andante. con espress. *doloroso.*

tranced I gazed, and ah! the mournful look, And the two great

tears that dimm'd the sa-cred eyes Pierc'd my ver-y soul as with a

glai-ve; And a wave of shame swept o'er my doubt-ing heart, And

rall.

Andante. legato.

bowed me low! The look sank deep in-to my

rall.

ten.

chas-tened soul, And quell'd with-in my heart its wild de-spair; —

ten.

Andante religioso.

rall.

Up to the si-lent room I soft-ly stole, And by my dar-ling's side I sobbed this pray'r: "O sweet

rall.

*ped. ** *ped. ** *ped. ** *ped. ** *ped. ** *ped. ** *ped. ** *ped. **

Sa-vior! O sweet Sa-vior! By Thy sa-cred tears, —

*ped. ** *ped. ** *ped. ** *ped. ** *ped. ** *ped. ** *ped. ** *ped. **

cresc. *Largo.* *con passione.*

by Thy sa-cred tears, — de-liv - er, de-liv - er us,

cresc. *f* *3* *3* *3* *3*

ped. *** *ped.* ***

Lord, O Lord, de-liv - er, de-

ped. *** *ped.* *** *ped.* *** *ped.* ***

> rall.

liv - er us, O Lord, by Thy sa - cred tears!"

rall.

ped. *** *ped.* *** *ped.* *** *ped.* ***

The Pilgrims.

ADELAIDE PROCTOR.

FREDERIC H. COWEN.

Moderato con moto.

1. The way is long and
2. The snows lie thick a -

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Moderato con moto.' The key signature has one flat (B-flat). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a piano (p) dynamic and includes arpeggiated chords and moving lines in both hands.

drear - y The path is bleak and bare; Our feet are worn and
round us, In the dark and gloom - y night, And the tem - pest wails a -

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with similar arpeggiated textures. The key signature remains one flat.

wea - ry, But we will not de - spair; More heav - y was Thy
bove us, And the stars have hid their light; But black - er was the

The third system of the musical score. The vocal line concludes with the lyrics. The piano accompaniment features more complex arpeggiated patterns. The key signature remains one flat.

più lento.
mf

bur - den, More des - o - late Thy way; O! Lamb of God who
dark - ness, Round Cal - va - ry's Cross that day; O! Lamb of God who

mf più lento.

tak - est the sin of the world a - way — Have mer - cy on
tak - est the sin of the world a - way — Have mer - cy on

p

rall.

us, Have mer - cy on us.
us, Have mer - cy on us.

Tempo I.

frall.

p

p

Our hearts are faint with sor - row — Heav - y and hard to

p

bear; For we dread the bit - ter mor - row, But we will not de -

spair; Thou know - est all our an - guish, And Thou wilt bid it

più lento.
cease, O Lamb of God who tak - est the sin of the world a -

più lento.
f

way, — Give us Thy Peace! — Give us Thy Peace!

p *pp rall.*

David's Prayer.

M. COSTA.

Larghetto.

Lord in Thy mer - cy, Oh, hear my pray'r, Still keep me un - der—

Thy watch - ful care! Each morn - ing low - ly Bend - ing the knee,

My voice is call - ing, Fa - ther, on Thee. Grant that I ne'er may

Wan - der a - way, From paths of the right - eous, with Scorn - er's to stray,—

cresc.

Teach me Thy stat - utes, Let me ful - fill — Meek - ly and hum - bly,

cresc.

Thy gra - cious will. Lord, in Thy mer - cy — O hear my pray'r,

rall.

Lord, in Thy mer - cy — O — hear my pray'r.

cresc.

Lord, when the wick - ed Com - pass me round, In Thee a -

p

lone my — Ref - uge is found: And when the night's dark Shad - ows are near,

Oh! deign in mer - cy Thy ser - vant to hear. Thou, Lord, hast led — me

Up from my youth, — Vouch-safe to send out Thy light and — truth —

cresc. Guide me and teach me To know Thy will, — Ev - er as - cend - ing

Thy Ho - ly Hill; Lord in Thy mer - cy, Oh, hear my pray'r! Lord in Thy

rall. mer - cy, — Oh, — hear my pray'r.

Christmas Song.

(Cantique de Noël.)

ADOLPHE ADAM.

Andante maestoso.

O ho - ly night! the stars are bright-ly
Minuit, Chrétien, c'est l'heu-re so - lem-

shin - ing, It is the night of the dear Sav - ior's birth;
nel - le Où l'homme Dieu de-scen-dit jus-qu'à nous,

Long lay the world in sin and er - ror pin - ing, Till He ap -
Pour ef - fa - cer la ta - che ori - gi - nel - le Et de son

pear'd and the soul felt its worth. A thrill of hope the
pè - re ar - rê - ter le cour-roux. Le mon - deen - tier tres -

mf *pp* *pp*

wea - ry world re-joic - es, For yon - der breaks a new and glo-rious morn.
sail - le d'e-spé - ran - ce A cel - te nuit qui lui donne un sau - veur.

Fall _____ on your knees! _____ oh hear _____ the an - gel
Peu _____ ple à - ge - nous _____ at - tends _____ ta dé - li -

voi - ces! O night _____ di - vine! _____ O
van - ce. No - èl _____ No - èl _____ voi -

night _____ when Christ was born, O night _____ di -
ci _____ le Re - demp - teur No - èl _____ No -

cresc.

vine! ——— O night, O night di - vine!
 il ——— voi - ci le Re - demp - teur.

rall.

rall. *a tempo.* *ff marcato.*

2. Led by the light — of stars se-rene - ly
 3. Tru - ly He taught us all to love each
 2. Do no - tre foi — que la lumièrè ar -
 3. Le Rédemp - teur a bri - sé toute en -

beam - ing, With glow-ing hearts by His cra - dle we stand.
 oth - er, His law is love and His gos - pel is peace.
 den - te nous gui - de tous au berceau de l'en - fant.
 tra - ve, La terre est li-bre et le cicl est ou - vert

Thus led by light— of star so sweet-ly gleam - ing, Here came the
 Good-will on earth, with ev'-ryone a broth - er, And in His
Coume au - tre - fois u-ne é - toi-le bril-lan - te y con-dui-
Il voit un frè - re où n'é-tait qu'un es - cla - ve L'a-mour u-

wise— men from the O-rient land. The King of Kings lay
 Name all op-pres-sion shall cease. Sweet hymns of joy in
sit les chefs de l'o - ri - cut. Le Roi des Rois naît
nit ceux qu'en chaî-nait le fer. Qui lui di - ra no -

thus in low-ly man-ger, In all our tri-als born to be our Friend.
 grate-ful ad-o-ra-tion, Let all with-in us praise His Ho-ly Name.
dans une hum-ble crè-che, puis-sans du jour fiers de vo-tre grandeur.
tre re-con-naissan-ce? c'est pour nous tous qu'il naît, qu'il souffre et meurt.

He knows our need, He guard - eth us from
 Christ is the Lord, the hope of ev'-ry
à vo-tre or - guel c'est de là qu'un Dieu
Peu - ple de - bout, chan - te ta dé - li -

dan - ger. Be - hold your King! Be -
 na - tion. His pow'r and glo - ry
 pré - che; cour - bez vos fronts de -
 vran - ce, No - ël, No - ël, chan -

fore Him low - ly bend. Be - hold, be -
 ev - er - more pro - claim, His pow'r and
 vant le Ré - demp - teur, cour - bez vos
 tons le Ré - demp - teur, No - ël, No -

cresc.

hold your - King! Be - fore Him bend.
 glo - ry ev - er - more pro - claim.
 fronts de - vant le Ré - demp - teur.
 ël, chan - tons le Ré - demp - teur.

rall.

a tempo. ff marcato.

D. S.

Blessed is He that cometh.

(Salve Maria.)

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New English adaptation.

S. MERCADANTE.

Andante religioso.

The piano introduction consists of two systems of music. The first system begins with a treble clef and a common time signature (C). The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *pp legato*, *cresc.*, and *pp3*. The second system continues the accompaniment with a *diminuendo* marking and *pp* dynamics. Both systems feature triplet markings (3) over certain notes.

espressivo.

Bless - ed! O bless - ed, Bless - ed is He,
Sal - ve Ma - ri - a Sal - ve Ma - ri - a

The vocal line is written in a single staff with a treble clef. The piano accompaniment is in two staves (treble and bass clefs). The music is in common time and features a mix of eighth and sixteenth notes. Dynamics include *f* and *f* with accents.

smorz sotto voce.

bless - ed is He, bless - ed is He,
pie - na di gra - zie pie - na di gra - zie

The vocal line continues in the same staff. The piano accompaniment continues in the two staves, featuring a steady eighth-note pattern. Dynamics include *pp* and *pp* with accents.

Bless-ed is He that com - eth in the name of the
il Sig-nor è te - co il Sig-nor è

The vocal line concludes the phrase. The piano accompaniment features a dense texture of sixteenth-note chords in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include *f* and *pp*.

Lord. ——— Bless — — — ed,
 te — — — co Sal — — — ve Ma

cresc.

f *pp* *p*
 bless — ed He that comes in the name — of the Lord. Ho-
 ri — a il Si — gnor è te — — co tu

ff *col canto.* *p* *p* *pp*

san — na, ho-san — na in the high — est! Ho-san — na, ho-san — na in the
 se — i tu se — i fra le don — ne tu se — i tu se — i be-ne-

high — est! Oblest is He, — Oblest is He that com — eth in the name — of the
 det — ta, e be-ne-det — to il frut — to del ven — tre tuo Ge —

cresc. *cresc.*

f *smorz.*
 Lord. Still may we sing — to wel-come
 su il frut — to del ven-tre

pp *mosso con più fervore.*

Thee, — O Sav — — ior King! Bless — ed — Re —
 tu — o Ge — — — su San — ta — Ma —

deem — er, Bless — ed — Re-deem — er,
 ri — a Ma — — dre di Di — o

più animato. *cresc.* *pp*

reign in our hearts for — ev — er and ev — er, For Thou art the King of the
 pre — ga per no — i pre — ga per noi pec — ca — to — ri pre — ga a —

più pp *rall.* *a tempo.* *p*

earth as of heav — en, O let all praise to Thee be giv — en. Sav — ior,
 des — so e nell o — ra del — la no — stra mor — te pre — ga

cresc. *f* *Tempo I.* *pp*

Sav — ior, Re-deem — er, Bless — ed, O bless — ed,
 pre — ga pre — ga Sal — ve Ma — ri — a

f Bless - ed is He, *pp* Bless - ed is He,
 Sal - ve Ma - ri - a pie - na di gra - zie

Bless - ed is He that com - eth, that
 pie - na di gra - zie per no i per noi

com - eth, that com - eth, that com - eth, that
 pre - ga pre no i pec - ca - to ri ah! *Sra----*

rinforzando. com - eth in the name of the *rall.* Lord, in the name of the
sensibile. prega ades - so e nell'o - ra del - la nostra mor -

a tempo. Lord. Bless - ed, bless - ed he that com - eth, that
 te ah! per no i per noi pre - ga per

com - eth, that com - eth, that com - eth in the
no - i pec - ca - to - ri ah! prega ades - so

8va

name of the Lord, in the name of the Lord. Ho-san -
e nell' o - ra del-la nostra mor - te Mari -

rall. pp a tempo. pp

8va

rall. pp a tempo.

na! Bless - ed! Ho-san - na! Bless -
a pre - ga Ma-ri - a pre -

cresc. f

cresc. cresc. cresc.

ed! Come Al-might-y to de-liv-er, Come and save Thy peo-ple.
ga prega a-des-so e nell' o-ra del-la nostra mor-te

trattenuto e pp meno.

ff trattenuto col canto.

A - men A - - - men
a - - - men.

pp lento. pp a tempo. a tempo.

pp lento. pp

I have received Thy mercy.

(Mir ist Erbarmung widerfahren.)

GUSTAV PRESSEL.

Andante.

His mer-cy such as I re-ceive-ing! His
 Mir ist Er-bar-mung wi-der-fah-ren; Er-

mer-cy mine, who am as naught? I count it won-der past be-liev-ing, My
 barmung de-ren ich nicht werth, das zähl ich zu dem Wunder-ba-ren, mein

pride of heart it ne'er had sought— I know it now, in bless-ed store And praise Thy
 stol-zes Herz hat's nie be-gehrt: Nun weiss ich das, und bin er-freut und-rüh-me

mer-cy ev-er-more!
 die Barm-her-zig-keit! *espress.* His wrath my
 Ich hat-te

string.

due, 'gainst Him had striv-en, But by His grace shall stand se-cure? He hath Him-
 Got - tes Zorn ver - die - net und soll bei Got in Gna - den sein? er hat mich

string.

Tempo l. dim.

self my sins for - giv - en, By His own blood will make me
 mit sich selbst ver - söh - net und macht durch's Blut des Sohn's mich

dim.

fz. p

pure. — And why? I of His foes was one! And why? I of His foes was
 rein. — Wa - rum? ich war ja Got - tes Feind! Wa - rum? ich war ja Got - tes

fz. p

fz. p

one! This mer - cy true, so true, so true, hath
 Feind! Er - bar - men hat's so treu, so treu ge -

fz. p

done! — My heart to Thee, O God, I prof-fer, Thy
 meint! Das muss ich Dir, mein Gott, be - ken - nen, das

fz. dolce.

mer-cy praise wher-ere I go; I can a-lone Thy mer-cy of-fer, That
 rühm' ich, wenn ein Mensch mich fragt; ich kann es nur Er-bar-men nen-nen, so

fills my heart to o-ver-flow. I kneel to Thee, Thy grace im-plore And praise Thy
 ist mein gan-zes Herz ge-sagt. Ich beu-ge mich und bin er-freut und rüh-me

mer-cy ev-er-more! This none may rob by vain de-ceiv-ing, This
 die Barmher-zig-keit! Dies lass' ich kein Geschöpf mir rau-ben, dies

espress.

be my hope, my joy a-lone. In Thy great mer-cy aye be-liev-ing, With
 soll mein ein-zig Rühmen sein, auf dies Er-bar-men will ich glau-ben, auf

this may I ap-proach Thy throne, Would suf-fer all till lat-est breath, On this a-
 die-ses bet' ich auch al-lein, Auf die-ses duld' ich in der Noth, auf die-ses

lone still hope in death! Would suf-fer all till lat-est breath, On this a-lone still hope in
hoff' ich noch in Tod! — Auf die-ses duld'ich in der Noth, auf die-ses hoff'ich noch im

death! — In Thy great mer-cy, Lord, O heed me, O take Thy
Tod! — Gott, der Du reich bist an Er-barmen, nimm Dein Er-

string.

pit-y not from me, And thro' the vale of death, O lead me, Thro' my Re-
bar-men nicht von mir, Und füh-re durch den Tod mich Ar-men, durch meines

Tempo I. dim.

deem-er's, death, to Thee, — To there en-joy in bless-ed store, — To there enjoy in bless-ed
Hei-lands Tod zu Dir, — da bin ich e-wig hoch er-freut, — da bin ich e-wig hoch er-

store Thy mer-cy, Thy mer-cy, true for ev-er-more!
freut, und rüh-me, die Barmherzig-keit!

dolce

Thou only canst give peace.

(Hymnus.)

New English adaptation.

MAX BRUCH.

Langsam.

poco a poco cresc.

Musical score for the first system. The vocal line is in G major, 6/8 time, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note G5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F#4, G4, and a half note G4. The piano part is marked *p* and *poco a poco cresc.*

Lov - ing Re - deem - er, Light of the World, — The King of — my
 Dem, der von al - len Nächten der Stern, — dem Kö - nig meines

Musical score for the second system. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note G5. The piano accompaniment continues with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F#4, G4, and a half note G4. The piano part is marked *p* and *molto cresc.*

Heart — ev - er - more, — With - in my soul there dwell - eth a —
 Her - zens, dem Herrn, — dem sin - ge mei - ne See - le ein —

Musical score for the third system. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note G5. The piano accompaniment continues with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F#4, G4, and a half note G4. The piano part is marked *f* and *p*.

song, With sweet re - frain — of Thee it sing - eth o'er and o'er. —
 Lied, das ü - ber al - le, al - le Lic - - der er - blüht! —

Musical score for the fourth system. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note G5. The piano accompaniment continues with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F#4, G4, and a half note G4. The piano part is marked *cresc.* and *f*.

When
 Wenn

string.

e - vil pow'rs op - press me sore, And press up - on me to - de -
 dro - hend bö - se Mäch-te sich nah'n, sich drän - gen an die See - le her -

p *cresc e string.*

stroy;
 an,

When they would drag my spir - it
 und wol - len in das Dun-ke-l sie

p con forzd. *p*

down, With fiend - ish arts they would an - noy, This
 ziehn, und las - sen nimmer Frie-den dem Sinn, so

p

dolce.

say I: Thou _____ a - lone canst give peace, Thou _____ a -
 sprech'ich: Du _____ al - lei-ne hast Ruh', Du _____ al -

dolce.

espress.

lone canst give rest, O gra - cious be to me, — O my God!
 lei - ne hast Ruh', so gieb mir Herr die Gna - de da - zu,

sempre legato.

dolce.

Far from Thy pres - ence e - vil fli - eth, In
die hat der Fein - de Arm ge - läh - met, sie

dolce.

un poco cresc.

shame it flies, In shame and con - fu-sion it steal - eth a - way.
müs - sen schnell ent-flieh'n sie müssen schnell ent - flie - hen be - schämt.

un poco cresc.

con anima.

O Lord make me to dwell ev - er near Thee, In
O sieh' zu dein - en Füßen mich hier, und

dolce.

Thee the wea - ry one shall find peace. in Thee, in Thee.
lass die Mü - de ruhen bei Dir, bei Dir, bei Dir!

dolce.

tranquillo. *cresc.*

Thou with Thy good - ness fill - eth my heart, With glad - ness and joy dis -
Dir fül - let ei - ne Milde das Herz, die macht zu lau - ter

p *cresc.*

molto cresc.

pel - ing its pain, — With love of Thee my bo-som swells, And sorrow nev - er
 Won - ne den Schmerz, — Dir he - bet ei - ne Lie - be die Brüst, die wan-delt

p *cresc.*

poco a poco

more — Shall o'er dis - turb — my soul a - gain. To
 al - le, al - le Lei - - den in Lust. Dem,

ff *dim.* *p*

più string. *sempre cresc. e string.*

Thee who art the Light of the World, The King — of my heart ev - er -
 der von al-len Nächten der Stern dem Kö - nig meines Her -zens, dem

sempre cresc. *sempre cresc. e string.*

molto cresc. *ff.*

more, There dwell - eth in my soul a sweet song, Of Thee it sing-eth o'er and
 Herrn, dem sin - ge mei - ne See - le ein Lied, ein Lied, das ü - ber al - le

p *p* *molto cresc.* *ff.*

marcato.

o'er, Of Thee it sing-eth, sing-eth o'er and o'er.
 Lie - der, ü - ber al - le, al - le, Lie - der er - blüht!

p

The Pilgrim.

BEATRICE ABERCROMBIE.

STEPHEN ADAMS.

Andante maestoso.

The first system of the musical score. The vocal line (treble clef) begins with a rest, followed by the lyrics "The way had been long and" with a *pp* dynamic and *calmato.* marking. The piano accompaniment (grand staff) features a dense, rhythmic texture in the right hand, marked *mf* in the left hand.

The second system of the musical score. The vocal line continues with the lyrics "lone - ly, And heav-y the bur-den press'd, For the a - ged limbs were wea - ry, The". The piano accompaniment maintains its dense, rhythmic texture.

The third system of the musical score. The vocal line includes the lyrics "pil-grim longed for rest. But now he hath reached the cit-y, Yet still, still he must". The piano accompaniment features a more active, flowing texture, marked *accel.* and *calando.*

The fourth system of the musical score. The vocal line includes the lyrics "wait, Till the hand of love and mer-cy Should lead him thro' the gate, Till the". The piano accompaniment features a more active, flowing texture, marked *a tempo.* and *p*.

The fifth system of the musical score. The vocal line includes the lyrics "hand of love and mer-cy Should lead him thro' the gate." The piano accompaniment features a more active, flowing texture, marked *p*, *colla voce.*, *largamente.*, and *f*. The system concludes with a triplet of eighth notes.

tranquillo.

And now as sleep steals o'er him, In dreams doth he be-

accel.

hold The long road he hath trav-ell'd, Be - fore his eyes un - fold, But the

calando.

cross-es by the way-side, All changed to an-gels they! With out-stretch'd pin - ions

wait-ing, To guide him on his way, — With outstretch'd pinions wait-ing, To

cresc. *p*

guide him on his way.

colla voce. *largamente.* *rall.*

mf *f*

deliberato.

He wakes, He wakes,

'tis their wings de - part - ing,

A - way, a - way they soar,

do. *ff*

accel.

A - way, a - way they soar, For their work is now com-plet - ed, They

p *llegiero.*

calando. *Grandioso.*

leave him at the door, The gates of pearl are—

p

Red. *

o - pen, And thro' their por - tals blest, He

Cres. * *Cres.* * *p*

en - ters the Gold - en Cit - y, And now at last hath

rest, — He en - ters the Gold - en Cit - y, And

risoluto. *ff*

now at last hath rest, He en - ters the Gold - en

dim. *dolce.* *dim.* *voce.* *p* *pp*

Cit - y, And now — at last, at last hath rest.

ad lib. *colla voce.* *ppp morendo.*

To Hope.

(An die Hoffnung.)

BEETHOVEN.

Poco adagio.

O thou that rest in ho-ly night re-veal-est, And with thy gen-tle care—con-
 Die du so gern in heil'gen Näch-ten fei-erst, und sanft und weich den Gram ver-

ceal-est The grief a ten-der spir-it bears;
 schlei-erst, der ei-ne zar-te See-le quält;

O hope, bid him that mourns with thee as-
 o Hoff-nung, lass, durch dich—em-por ge-

cend - ing, Be-lieve that heav'n, a - bove him bend - ing, An an - gel has, — who
 ho - ben, den Dul - der ah - nen, dass dort o - ben ein En - gel sei - - ne

cresc. *f* *p*

counts his tears. O — hope, bid him that
 Thrä - nen zählt. O — Hoff - nung, lass, durch

mourns, with thee as - cend - ing, Be-lieve that heav'n, a - bove him bend - ing, An an - gel
 dich em - por ge - ho - ben, den Dul - der ah - nen, dass dort o - ben ein En - gel

cresc. *f*

has, — who counts his tears.
 sei - - ne Thrä - nen zählt.

pp

When voic - es dear have died a - way for - ev - er, When, un - der boughs that quick - en
 Wenn, längst ver - hält, ge - lieb - te Stim - men schweigen, wenn un - ter aus - ge - storb' - nen

nev - er, By all de - sert - ed, mem' - ry droops,
 Zwei - gen ver - ö - det die Er - inn' - rung sitzt:

Then draw thou near, where weeps the soul for -
 dann na - he dich, wo dein Ver - lass' - ner

sak - en, And where, by mid - night hor - ror shak - en, A - bove an urn the
 trau - ert, und, von der Mit - ter - nacht um - schau - ert, sich auf ver - sunk' - ne

cresc. *f* *p*

mourn - er stoops,
 Ur - nen stützt,

Then draw thou near, where
 dann na - he dich, wo

weeps the soul for - sak - en, And where, by mid - night hor - ror shak - en, a - bove an
 dein Ver - lass - ner trau - ert, und, von der Mit - ter - nacht um - schau - ert, sich auf ver -

urn the mourn - er stoops.
 sunk - ne Ur - nen stützt.

And is there one the stroke of fate be - wail - ing, That now the light of life — is
 Und blickt er auf, das Schick - sal an - zu - kla - gen, wenn schei - dend ü - ber sei - nen

fail - ing, That now his days are al - most done?
 Ta - gen die letz - ten Strah - len un - ter - gehn:

Then bid lass him, at the close — of earth - ly
 dann lass ihn, um den Rand — des Er - den -

dream-ing, Be-hold the light up-on him streaming, For through the clouds— there
 trau-mes, das Leuchten ei - nes Wol - ken - sau - mes von ei - ner na - hen

cresc. *f* *f* *p*

shines the sun, Then— bid him, at the
 So - ne sehn, dann— lass ihn, um den

close of earth-ly dream-ing, Be-hold the light up-on him stream-ing, For through the
 Rand des Er - den-trau-mes, das Leuchten ei - nes Wol - ken - sau - mes von ei - ner

cresc. *f*

clouds— there shines the sun.
 na - - hen Son - ne sehn!

pp

When with doubting and dreading. (Prayer.)

English words by JACQUES AHREM.

F. PAOLO TOSTI.

Assai moderato.

pp

p

pp

When with doubt - ing and dread - ing The
Al - la men - te con - fu - sa Di

pp e legato assai.

pp

sentito.

pp

heart los-es faith in Thy word, — O come to our aid, bless-ed Sav - ior, Re-
dub - bio e di do - lo - re Soc-sor-ri o mio Si - gno - re, Col

store our faith, O Lord. O hope of the heav - y
 rug - gio del - la fè. Sol - le - va - la dal

pp *cresc.*

la - den, When all the way is drear - y, When all the way is
 pe - so Che la de - cli - na al fan - go, che la de - cli - na al

p *pp* *dim.*

drear - y, Thou help - er of the wea - ry, Heed
 fan - go A te so - spi - ro e pian - go, Mi -

pp *a tempo.* *cresc.*
rit. col canto. *pp a tempo.* *pp*

Thou our ear - nest cry, Thou Help - er of the
 rac - co - man - do a te, a te so - spi - ro e

cresc. *sempre.*

wea - ry, Heed Thou, O heed our ear - nest cry.
 pian - go, mi rac - co - man - do a te.

p *p*

My days are as a
Sai che la vi - ta

shad - ow, A strug - gle un - a - vail - ing, Likewax, the fire as -
mi - a Si strug - ge a po - co a po - co, Co - me la ce - ra el

sail - ing, Like snow in heat of sun. My soul with deep - est
fo - co, Co - me la ne - ve al sol. Al - lù ni - ma che a -

long - ing, Would has - ten to be - hold Thee, Would has - ten to be - hold Thee, Yet
ne - la Di ri - co - vrar - ti in brac - cio, di ri - co - vrar - ti in brac - cio Doh!

cresc.
p
sentito.
pp
cresc.
pp
cresc.
p *dim.* *rit.* *pp*
pp *dim.* *rit. col canto.*

a tempo. *cresc.*

help me, O bless - ed Re - deem - er, To say "Thy will, not
rom - pi Si - gno - re il lac - - cio Che le im - pe - di - sce il

pp a tempo. *cresc.*

pp

mine." Yet help me, O bless - ed Re - deem - er, To say "Thy
vol. Dch! rom - pi, Si - gno - re, il lac - - cio che le im - pe -

will, Thy will not mine." O hear my pray'r, O
di - sce il vol. Si - gnor, pie - tà! Si -

p

hear my pray'r, Have mer - cy, Lord, O
gnor, pie - tà! Si - gnor pie - tà! Si -

rit.

pp a tempo.

hear my pray'r. _____
gnor, pie - tà! _____

col canto. pp a tempo. largamente. rit. pp

Where the wicked cease from Troubling.

HENRY PARKER.

Andante maestoso.

First system of the musical score. It features a vocal line and a piano accompaniment. The piano part begins with a forte (*fz*) dynamic, followed by a *sostenuto* section, then a *rall.* (rallentando) section, and ends with a *dim.* (diminuendo) section. The vocal line is marked *Recit.* (recitative) and includes a *Dim.* (diminuendo) marking. The piano part has a *Dim.* marking at the end. The tempo is *Andante maestoso*.

Recit.

And Job's grief was ver - y great, ver - y great.

Moderato.

Second system of the musical score. It features a vocal line and a piano accompaniment. The piano part begins with a *mf sostenuto* (mezzo-forte, sostenuto) section, followed by a *p* (piano) section, and ends with a *mf sostenuto* section. The vocal line is marked *Recit.* (recitative) and includes a *Dim.* (diminuendo) marking. The tempo is *Moderato*.

Third system of the musical score. It features a vocal line and a piano accompaniment. The piano part begins with a *rit.* (ritardando) section, followed by a *p a tempo* (piano, a tempo) section. The vocal line is marked *Recit.* (recitative) and includes a *Dim.* (diminuendo) marking. The tempo is *Moderato*.

Like as a fa - ther pit - i - eth his chil - dren,

Fourth system of the musical score. It features a vocal line and a piano accompaniment. The piano part begins with a *rit.* (ritardando) section, followed by a *p a tempo* (piano, a tempo) section. The vocal line is marked *Recit.* (recitative) and includes a *Dim.* (diminuendo) marking. The tempo is *Moderato*.

So the Lord pit - ieth them that fear Him. *mf* The

Lord hath pre - par - ed His throne in the heav - ens, And His *mf*

king - dom rul - eth o - ver all. His *cresc.* *f marcato.*

king - dom rul - eth o - ver all. His *Allegro.* *rit.* *f*

king - dom rul-eth o - ver all. *Andante.*

cresc. *molto rit.* *ff* *ff* *p*

There the pris - 'ners rest to - -

p a tempo.

geth - er; They— hear not the voice of the op -

pres - sor. The small and the great are

there, And the ser - vant is free from his

mas - ter. There the wick - ed cease from troub - ling, And there the

p animato.

wea - ry be at rest. There the wick - ed cease from troub - ling, and there the

f poco rit. *ff colla voce.*

wea - ry be at rest. The

dim. *p dolce.*

Red. * *Red.* * *Red.* *

rall. wea - ry be at rest, at rest, at rest.

rall. *p* *dim.* *e* *rall.* *pp* *ppp*



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